



# ENGLISH 33

## Module 1

Looking Ahead



Distance  
Learning

**Alberta**  
EDUCATION



# **English 33**

## **Module 1**

### **LOOKING AHEAD**



| This document is intended for |   |
|-------------------------------|---|
| Students                      | ✓ |
| Teachers (English 33)         | ✓ |
| Administrators                |   |
| Parents                       |   |
| General Public                |   |
| Other                         |   |

English 33  
 Student Module Booklet  
 Module 1  
 Looking Ahead  
 Alberta Distance Learning Centre  
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## Welcome to English 33!

We hope you'll find this course interesting and fun.

The document you are presently reading is called a Student Module Booklet. It will take you through the course and show you, step by step, what to do and how to do it.

English 33 has seven modules. Each module comprises several sections. Within each section, your work is grouped into activities. Within the activities, there are readings, explanations, and questions for you to work through. You will correct these activities yourself using the Appendix at the end of each module. This will provide you with immediate feedback on your progress.

Your grading in the course is based upon the assignments that you submit for evaluation and upon the final test.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

Whenever you see this icon,



turn on your tape and listen.

Because there are no response lines provided in the Student Module Booklets of this course, you'll need a notebook or lined paper to respond to questions, complete charts, and answer questionnaires. It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later. Read all of the questions carefully, and respond to them as completely as possible. Then compare your responses with the ones supplied in the Appendix.

You'll be asked to keep some of your personal responses in a separate folder or booklet—your journal. You will learn what a journal is and how to use it in Module 1.

Remember to read carefully and work through all of the activities in each section before attempting the assignment for that section. This strategy will help you to achieve better success in your studies.

Take the time to do your best.

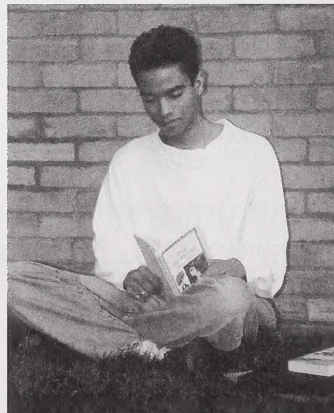
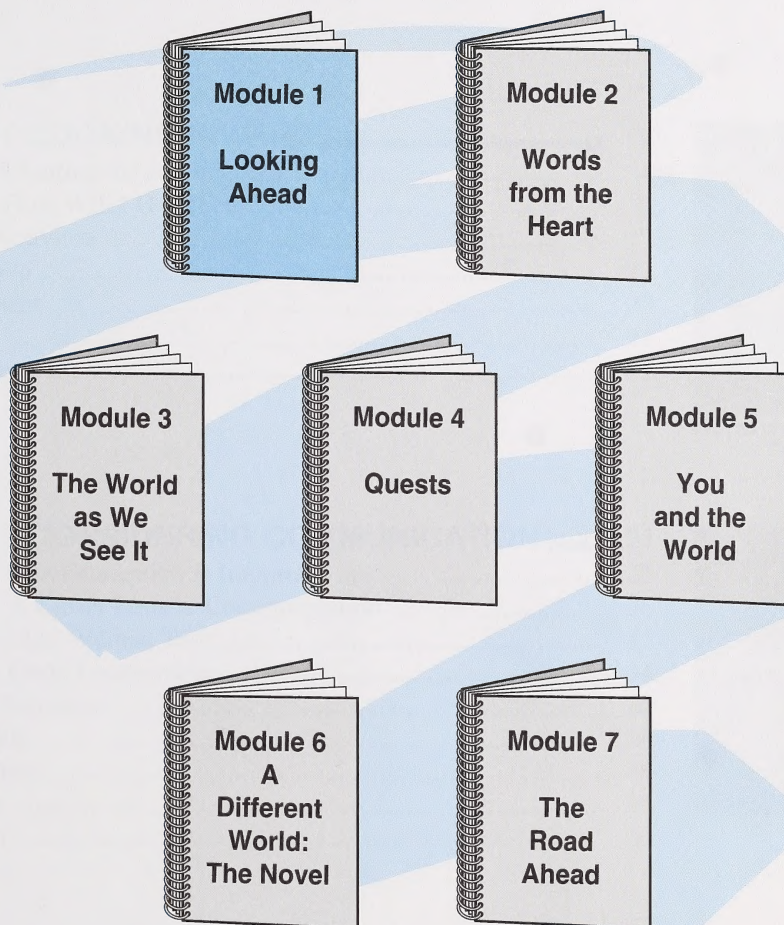


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## COURSE OVERVIEW

English 33 contains seven modules.





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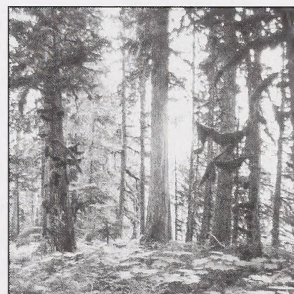


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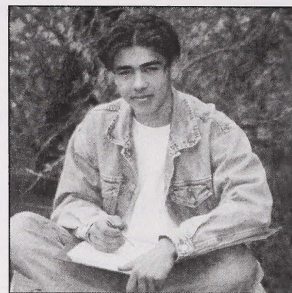
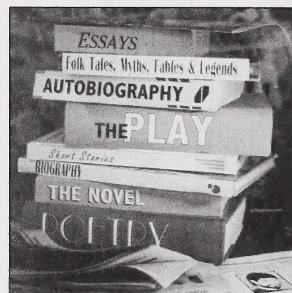


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## MODULE OVERVIEW



Life. It's an interesting concept. People spend their whole lives trying to define it, understand it, and live it. Life is many things. Different people with different attitudes, beliefs, and background experiences see life in different ways. One thing that everyone seems to be able to agree upon is that life involves two elements: time and change.

Life is all about change. Every society has expressions and sayings that relate life with change that occurs over time. For example, you've probably heard people say the following words:

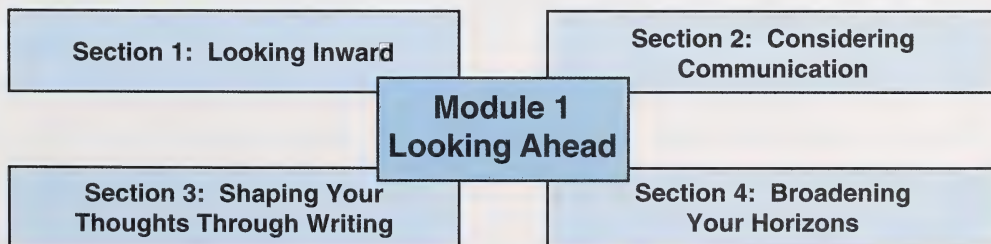
- Nothing stays the same.
- Things change over time.
- Some people, like some wines, improve with age.
- It faded with the passage of time.
- With age comes wisdom.
- Time heals all wounds.
- He mellowed with age.
- She'll get over it in time.
- They'll grow out of it.

Think about it. Life has changed you, too. You were once younger and smaller and unable to read what you are reading now. You can't deny that you've changed a great deal since you were a baby. And you know that you'll change still more between now and the end of your life. You'll experience new things, meet new people, contemplate new ideas, and you'll pick up a few wrinkles along the way. You're not the same person you were last year or ten years ago, and you won't be the same person ten or twenty or fifty years from now.

You might now be thinking: "If I can't stay exactly the same, do I at least have some control over who I become?" The answer, of course, is yes. You most certainly do have control over many aspects of your life that will shape your future self. You might not have much control over who you are on the outside; much of that is controlled by genetics. You have a great deal of control, however, over who you are on the inside—your beliefs and attitudes, interests and skills, your willingness to forgive and love and understand other people—in short, the things that make up your personality.

Other things that you have control over are the things that you can learn in this English course that will help you to become a better reader, speaker, listener, writer, and viewer. You can become a better communicator by deciding to do the very best work that you can do in this module and all of the other modules of your English 33 course.

In this module, you'll look at who you are and where you've come from. You'll think about the direction you want your life to take in the future and what things you have to do or learn in order to achieve your future goals. You'll also explore ways to make communication more effective, as well as to become a better writer and reader.



## Evaluation

Your mark in this module will be determined by how well you complete the work in your Assignment Booklet. In this module you must complete four section assignments and one final module assignment. The mark distribution is as follows:

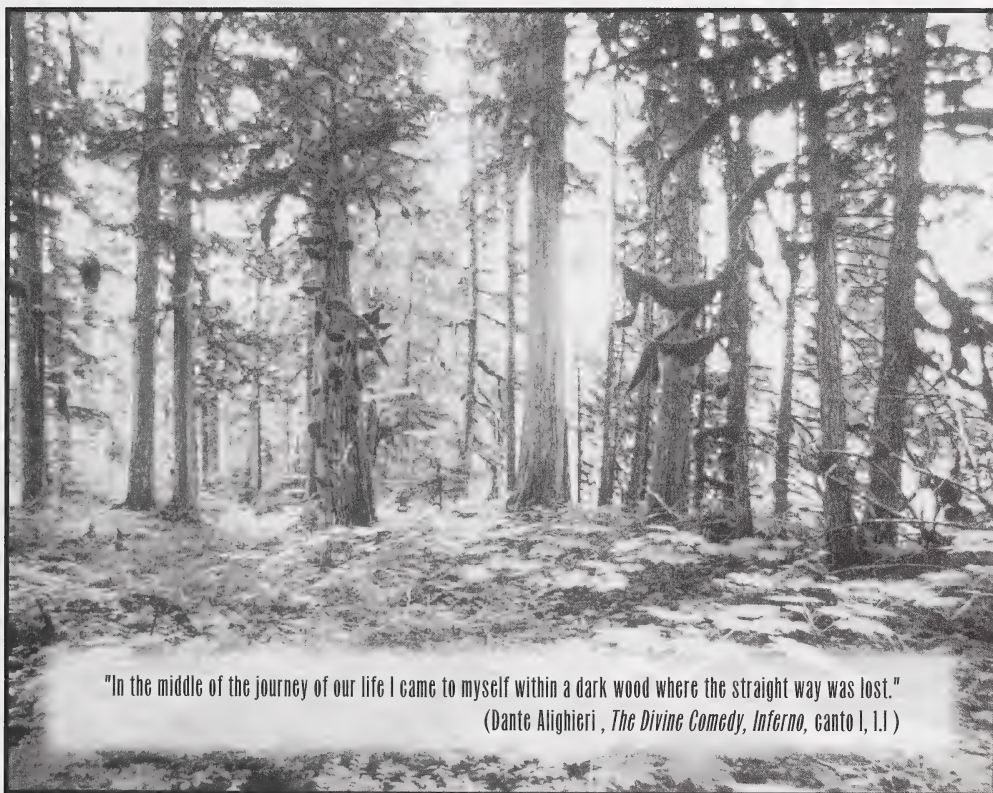
|                                |                        |
|--------------------------------|------------------------|
| <b>Section 1 Assignment</b>    | <b>10 marks</b>        |
| <b>Section 2 Assignment</b>    | <b>10 marks</b>        |
| <b>Section 3 Assignment</b>    | <b>40 marks</b>        |
| <b>Section 4 Assignment</b>    | <b>30 marks</b>        |
| <b>Final Module Assignment</b> | <b><u>10 marks</u></b> |
| <b>TOTAL</b>                   | <b>100 marks</b>       |

**NOTE:** Upon completing this course, you'll be required to write the English 33 Diploma Examination in addition to a distance learning final test. Therefore, it's important that you be familiar with the types of questions asked and the types of answers expected on a diploma exam. This course will attempt to prepare you for the sorts of questions you'll encounter when you write your diploma exam.

## SECTION

## 1

## LOOKING INWARD



"In the middle of the journey of our life I came to myself within a dark wood where the straight way was lost."  
 (Dante Alighieri, *The Divine Comedy, Inferno, canto I, 1.1*)

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Have you ever taken a walk in the woods or in a strange city or neighbourhood and discovered that you had lost your way? What did you do to find your way back? Did you try to retrace your steps? Did you try to remember the paths you took and recall their twists and turns and the landmarks that you passed along the way?

Life has often been compared to a journey. It is a journey with many paths and many destinations. Think about your journey of life. Where are you now? Where have you been? How many times have you changed direction? Where are you going now? What is your final destination? How will you get there? Who will travel with you?

Now look inside yourself. Who are you? Will you be the same person by the end of your journey or will the journey have changed you? What things about yourself would you like to change? What things about yourself would you want to stay the same for the rest of your journey? What are your likes and dislikes? What are your interests and abilities? What do you think your future will be like? These are some of the questions that you will deal with in this section and during the rest of your English 33 course.

In this section, you'll learn to use a journal as a way of learning more about yourself, others, and the world around you. You'll use your journal to explore and reflect on the things that you encounter in this course, in literature, in visual art, and in your journey of life. By the end of this section, you'll have an opportunity to demonstrate your ability to use your journal effectively by submitting a sample of your journal writing in the Section 1 Assignment.

## Activity 1: Charting the Journey



Have you ever stopped and thought about yourself? Think for a moment about the following questions:

- How would you describe yourself to someone else?
- What interests you? What is most important in your life?
- What are you good at?
- Why did you choose to take English 33?
- What do the choices you've made say about you and your attitudes and values?
- Are you basically happy with your life or are you hoping that the future will bring change?
- Are you looking toward the future with excitement or with dread?
- Do you feel that you're in control of your life or that you're just doing what is expected?
- What are your dreams and goals?
- Do you know where you're going?



Activity 1 will help you to get in touch with yourself and your feelings about life.

**Krista:** But why is it so important for me to think about myself and to try to decide who I am and where I want my life to go?

**Mr. LaBerge:** Let's put it this way. Life is like driving on a highway. Every once in a while you read a sign that presents you with an opportunity to change direction or take another road. When should you take a different road?

**Krista:** You just follow the map.



**Mr. LaBerge:** But there are certain things that you need to know first before the map will be of any use to you. What information do you have to have before you get out your road map?

**Maria:** I guess you have to know where you are and where you're going.

**Paul:** Yeah. If you don't know where you're going, you'll never know when you get there.

**Mr. LaBerge:** When you know where you are and where you want to go, you can make decisions that will take you to your destination.

**Raza:** Like what direction to go and what roads to take in order to get to where you're going.

**Mr. LaBerge:** Right. People who don't take the time to reflect on their lives don't have clearly defined goals or destinations. For them, life is just a ride on the highway—a ride that starts nowhere and goes nowhere. Because their lives lack clear direction, they miss many opportunities that may have enhanced their lives.

**Suzanne:** So, how does all this reflecting and stuff fit in with doing an English course?

**Mr. LaBerge:** When you understand yourself better, you'll be able to understand others better, too—like the characters that you'll encounter in the literature that you'll be reading in this course. You'll also be better able to relate this course to your own life. After all, your English 33 course is one of the roads that you're taking in your journey of life. So, what is your goal or destination? What things are you planning to do in order to get there? It's time to chart your journey.

*Visualizing:  
using your  
imagination to  
create mental  
images of a  
person, thing, or  
event*

Now allow yourself a few moments to **visualize** yourself in the future ten years from now. Picture yourself getting out of bed in the morning: Where do you live? With whom do you live? What do you look like? What is your normal daily routine? How do you support yourself financially? What things are important to you? How would others describe the kind of person you are?

1. In your notebook, write about yourself and your life ten years from now.

Try to imagine yourself as the person you've just written about who is living ten years from now. Go on. Really picture yourself walking around, talking, and thinking in this future world. As this older person, look back on yourself as a student taking English 33. What memories do you have? For that matter, what strong memory have you carried with you ten years into the future? What things do you regret? What things are you grateful for?

2. Imagine yourself ten years from now looking back and writing about yourself as you are right now. Respond to this idea in your notebook.



**Compare your responses with the sample responses in the Appendix, Section 1: Activity 1.**

## Establishing Your Goals

There are all sorts of goals that people have: happiness, security, health, relationships, family, freedom, independence, wealth, education, travel, time and means to pursue interests, and so on. You have spent some time thinking about and writing about your future. Have you considered some of the following questions?

- What are your goals for the future?
- How are you going to achieve your goals?
- Are you going to need skills, training, and knowledge that you don't have right now?
- What skills, interests, and talents do you have now that you could build on in order to reach your goals?
- Does completing English 33 play a role in you achieving your goals?

Whether or not you've made definite plans for your future, it's a very good idea to take stock of your current skills, aptitudes, and interests. In order to work toward achieving your ideal future, you'll have to be aware of the skills and aptitudes that you now possess and compare them to those that you'll need to have in the future.

Read pages 40 and 41 of *In Flight* to learn about four categories of skills and aptitudes. Think about skills and aptitudes that you now have that would fit into these categories.





3. Using your pen, divide a page in your notebook into four sections. Label each of the sections with one of the four skills headings from page 40 of *In Flight*. Then list all of the skills and aptitudes that you possess under each of the headings.
4. Create an “Inventory of Skills and Aptitudes” chart for yourself, using the sample chart on page 41 of *In Flight* as a model.
5. Carefully study the chart that you created in question 4.
  - a. List three skills and aptitudes that you now possess.
  - b. Would you like to develop some of your existing skills and aptitudes further? Which one(s)? Why?

Compare your responses with those in the Appendix, Section 1: Activity 1.

### Taking Stock of Your Interests

Skills and aptitudes are important tools for achieving future goals, but interests are also extremely important factors in shaping your future.

*A lot of people are really good at things that they don't really like to do. But can you imagine being stuck in a job that you're really good at but that you hate doing?*

*I can understand your cousin's situation. I'm really good at sports, and people are forever telling me that I should think about getting a trainer, developing my skills further, and eventually going pro. I enjoy sports as a hobby or pastime, but what I really want to do is go to a technical school like NAIT and learn to be a chef. Eventually I want to open my own restaurant. That's what interests me.*

*Yeah. Take my cousin Rainer. He's one of the best tax accountants around. I wouldn't say he hates his work, but what he really wanted to do with his life was build sail boats on the west coast. He's doing a job that pays his bills but it doesn't make him feel fulfilled.*





Read the chart on page 43 of *In Flight*. On the left side of the chart are listed high school subjects that you might be taking this year.

6. Which of these subjects do you like the most? Why? What makes you more interested in these subjects than in some of the others?

On the right side of the chart are listed some corresponding jobs and careers that people might consider when their interests in a certain subject area are strong. Are there any jobs or careers listed in the chart that interest you? Which ones would you like to learn more about? Are there any jobs or careers that are not listed but that you think you'd like to learn more about?

Go to the library and research the job or career that interests you. You can also talk to your vocational counsellor or people in your community. Find out what is involved in the job and what education and training is required. Are there any specific traits, skills, or abilities that people in these jobs or careers need to have in order to do their work? Write your findings in point form in your notebook.

7. Which job or career do you think you would like to have in the future?
8. Which skills and aptitudes do you think you'll still have to develop in the near future, so that you'll one day achieve your goals or be able to pursue your chosen career?
9. Now that you've thought about your interests as well as your skills and aptitudes, have you changed your ideas about what your ideal future is like? Explain why or why not.

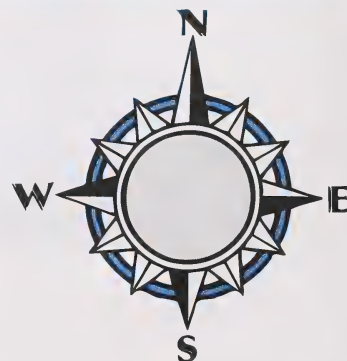
**Compare your responses with those in the Appendix, Section 1: Activity 1.**

By now, you should have a better idea about your abilities and interests and what you would like your future to be like. You'll continue your exploration of yourself in the next activity and during the rest of the course. In Module 5, you'll take the information about your chosen job or career that you've researched and find out how to introduce yourself to an employer in the field you've chosen.

## Activity 2: How Will I Get There?



In Activity 1, you spent some time thinking about what your ideal future looks like. You also thought about and researched the job or career that you think you would like to have in the future. Through various exercises, you assessed your interests and your current skills and aptitudes. Then, using the knowledge and insights you gained about yourself and your future goals, you decided whether you needed to develop new skills, refine ones that you already have, or whether you needed to change your job or career goals.

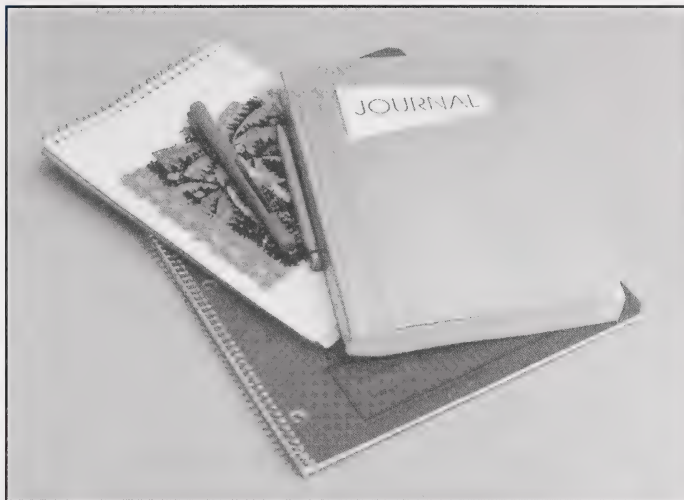


In this activity, you'll look inward and consider your personal strengths and weaknesses. Building on your strengths and conquering your weaknesses are important to reaching your goals. You'll also learn about using a writing journal as a tool for clarifying your thoughts and keeping yourself focused on your goals.

## Your Writing Journal

If you've taken English 13 and 23, you probably already know all about journals and how to use them with your English 33 course. The following information will then serve to refresh your memory.

If, however, you have never kept a journal for an English course before, you are about to learn to use something that will change the way that you approach everything that you read, view, or hear. The journal is also a powerful tool that will, if used regularly, help you to become a better and more confident reader and writer.

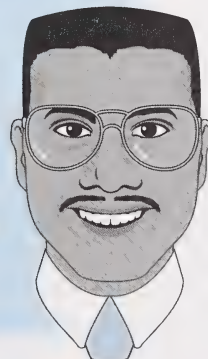


What do you think of when you think of a journal?



*Aren't journals a lot like diaries? You write your personal thoughts about things you've experienced.*

*That's right. Journals and diaries have a great deal in common. Writing in a diary or in a journal is like talking to your most trusted friend. Diaries and journals play a role much like a conversation between you and your friend. Ideas and reactions that you would normally share with your friend can be written in a diary or journal.*



In your journal, you can express your innermost thoughts about everything that you experience in your English course. It's a place for writing down what's on your mind and for trying to get your thoughts sorted out. Journal writing not only records what you are thinking at any particular point in time, but it also helps you discover how you feel about things, and it helps you make difficult decisions about complex issues. It's a place where you can write down your feelings, ideas, and beliefs and explore and refine them before sharing them with other people.

When you're trying to learn new concepts and understand them, you may find that talking about your ideas will help you sort through them. Writing in a journal serves a similar function, except that you record your thoughts in writing. It makes you think about the new information, try it out, and, finally, learn it. Journal writing helps you to express yourself, and it develops your ability to write more fluently.

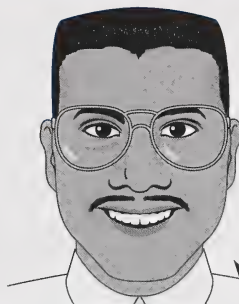
Journal writing is a tool that is used to explore, guide, and record your thinking. While you write, you learn. Not only do you learn to organize your thoughts, but your writing stimulates new thoughts. You can see how writing stimulates further writing in the following example.

Suppose that you're getting ready for a week-long camping trip in the backwoods. You're going to pitch a tent in a spot that is far from any towns. Naturally, you don't want to forget to take anything, because it could take the better part of a day to go to and from the nearest town to buy the things you forgot to pack. Because you want to spend all of your time in the woods and not 300 km away from your campsite shopping, you decide that you're going to write a list of all the things that you want to take along. Some of the things you write will remind you of other things you should also pack, so you add them to your list. Your packing list not only records what you're thinking about packing, it also makes you think about other related items you need to take.



This packing list is an example of how to use writing to learn—to discover what you already know and to stimulate further thinking. Journal writing works the same way. One idea may lead to another. You may be quite surprised by what you come up with sometimes. Journal writing is a thinking tool as well as a writing and learning tool.

You're probably still wondering what your journal should look like and how you should begin. Perhaps the best way to answer these questions is for you to look at an example of a student's journal writing.



Believe it or not, you've already seen two sample journal entries.

What? Where?



Take another look at questions 1 and 2 in Activity 1. That's where you were asked to visualize yourself ten years from now. The responses in the Appendix are actual journal entries written by an English 33 student in response to the same questions given as a classroom journal writing activity.

No kidding? That's very interesting. So, if we had been directed to write our responses to questions 1 and 2 in our journal rather than our notebooks, our responses would have been considered journal writing?

That's right. Now you'll get a chance to learn more about journal writing by reading two other journal entries written by students in one of Mrs. Vornbrock's English classes in Calgary. In these journal entries, the students reflect on what they have recently learned about journal writing.

January 15, 1996

My journal's a great place to try out new ideas and ways of writing. It's experimental writing. And the really great thing about it is that it's private. Nobody sees what I write unless I decide that someone can have a peek at it. That kind of takes the pressure off, but eventually I do have to share at least some of my journal writing with other people. My teacher, Mrs. Vornbrock, told us that we'll be submitting some of our journal entries with our assignments. I guess she wants to check and make sure we're using the journals regularly and properly. It looks like we're going to do a lot of journal writing, but we're going to share only a few of the best ones. We get to choose which entries we want to share with others and we get a chance to fix up the spelling and stuff and rewrite them neatly before we let others read them. That's good. I'd really hate for someone to read my journal without my say so and have them see stuff I want to keep to myself. And I don't want them to see my messy work with all the spelling mistakes.

January 15, 1996

I'm not sure I feel comfortable with this idea of writing in my journal during my English class. I've never kept a diary, so the whole idea of spilling my guts onto paper seems kind of strange to me. I've noticed that some of the others in my class are very enthusiastic about journal writing. Maybe they have experience with diaries or journals. Or maybe they are just more open than I am. I'm a very private person.

One thing that I like about journal writing is that it's supposed to be first draft writing. That means you don't have to write neatly and logically. You don't worry much about spelling, punctuation, and grammar. You just write your ideas down and as long as it makes sense to you and you can read your own writing, that's good enough. The important thing is to get your ideas down while they're fresh and explore your thoughts.

Mrs. Vornbrock told us that the more journal entries we write, the more we'll get out of it. As well, she says if we take the time to do all of the journal writing activities when they come up, we'll have more entries to choose from when it comes time to polish one to submit to her. That makes sense. If you're supposed to pick your best entry or the one you're most comfortable sharing, it helps to have more than one to choose from. Otherwise you may have to submit something that you don't feel very good about letting someone else read.

Maybe this journal writing business isn't going to be so bad after all. I never thought that this entry—my very first—would turn out to be so long. I'm going to keep an open mind and see what happens.

Choosing your own journal is an important part of the process. Even the format is an expression of you and reflects the choices you make for writing. In English 33, you can choose any format you want for your journal.

You may want to use a looseleaf binder, or a small illustrated bound book from a stationery store. Or you may want to choose a particular type of stationery for your journal entries and keep these pages in a folder; you can label the folder with a title like “My English 33 Journal” and decorate the folder any way that you want.

As you’re working through the activities in your Student Module Booklets, you will frequently be directed to write in your journal. You may also write in your journal at other times—whenever you feel the need to do so to record questions or ideas that you have or to work through interesting or difficult concepts and complex issues. You can even use your journal for planning and writing rough drafts of responses and assignments for this course.

*Remember to label your journal entries with all of the necessary information.*

To keep your journal entries organized, always date them. For entries that you write in response to directions that appear in your Student Module Booklets, also write the module number, section number, and page number on which the directions appear. Only those journal entries that you write in response to directions in the Student Module Booklets may be submitted with your assignments.



You now have an idea of the format used in journal writing as well as the kind of content appropriate for your English 33 journal. However, you still may be wondering what exactly it is that you will write in response to directions in the Student Module Booklets. At times during your English 33 course, the directions for your journal entries will ask you to respond to a statement or a series of questions. On other occasions, you may simply be asked to respond to what you have just read, viewed, or experienced. Your first thought may be, “Respond to what? What do you mean by the word *respond*?” Throughout this course, you will be asked to write personal responses to pieces of literature in your journal. All that is required is that, as soon as you finish reading, you write what you liked, felt, or wondered about as you were reading.

The following questions may help you decide what to write in a personal response to literature. Not all the questions apply to every piece of literature that you read.

- Did you enjoy reading this selection? Why or why not?
- What did you think of the ending? Did the story turn out the way you predicted?
- What were you left wondering about at the end? What questions do you still have?
- What do you think the title meant?
- Which character did you like most? Why? Which character did you like least? Why?
- Were the characters believable?
- Did any aspect remind you of your own personal experiences?
- What parts were particularly appealing to you?

The previous questions are meant as helpful suggestions only. You do not have to answer all of the questions in writing a personal response to literature. You may not even want to answer any of the questions. There are many alternative ways you can choose to respond to what you have read.

*Parody: a comic imitation of something serious*

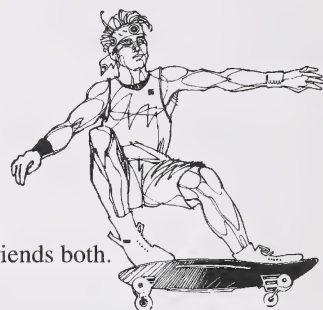
Here are some starting points for personal responses:

- Write about a similar event that happened to you.
- Change this work into another literary form (for example, a story to a poem).
- Write a spoof, or light-hearted **parody**, of the work of literature you have read.
- Write about how you would have acted in a certain character's place.
- Pretend that you're one of the characters and keep a diary from his or her point of view.
- Create a book cover for this story.
- Design costumes and sets for this play.

Now it's your turn to write a personal response to a piece of literature.

### I am . . .

I am  
 Video Arcades, Skateboard, Rhythm & Blues  
 I like to create things with my hands and with my mind.  
 Love, Honesty, and Loyalty are important to me.  
 I laugh, I weep, I listen, I advise, I understand; I empathize.  
 I am moody, impatient, and critical,  
 But only with myself.  
 I hate long wintery waits at the bus stop.  
 I enjoy the warm company of others—friends and potential friends both.  
 I live for lazy Sunday afternoons.  
 This is me. I am!



### JOURNAL ENTRY A

In your journal write a personal response to this poem.

Remember, a personal response to literature allows you to explore your initial thoughts and feelings about what you've read.

### Compare your personal response with the example in the Appendix, Section 1: Activity 2.

Your journal is a place for you to respond to what you read and view in this course, and it is a place for you to organize your thoughts and ideas. Because journal writing is generally exploratory and first-draft writing, you don't have to worry about spelling, or punctuation, or grammar. If you can't remember how a word is spelled, don't worry about it—just write the word the way you think it is spelled. If you can't think of a word you want to use, draw a line to replace the blank word or make up a word. You may want to write your ideas in point form or draw pictures to go with what you wrote. You can even write all over the place, not worrying about what your writing looks like or whether it makes sense to anyone else; because your journal is for **you**.

You will not share your journal writing with others unless you decide that is what you want to do. At that time you may decide to polish the piece you want to share by correcting spelling, punctuation, and grammar.

Several of the assignments in this course will ask you to choose a piece of journal writing, polish it up and submit it for evaluation. But this is as close as anyone gets to reading your journal. Your journal is private. You have total control over what you decide to share.

The journal entries that you submit will be evaluated according to the following guidelines. You can use these guidelines as a checklist for your writing.

### Scale for Evaluation of Expressive Language<sup>1</sup>

- 5 Thoughts and feelings are purposeful and insightful for students at this age. The content is either detailed or is philosophically approached. Readers/listeners can follow the writer/speaker easily because of the presentation. The unique voice of the student is present and sustained with only minor breaks, if any. Significant risks in language and thought may be present.
- 4 The thoughts and feelings expressed are purposeful and either insightful but general, or detailed but conventional. The writer/speaker is exploring the subject within a consideration of the context of writing/speaking. The expression is clear, easy to follow and appropriate for the context.
- 3 Thoughts and feelings are present but not always clearly connected to the purpose for language use. Language and thinking may be very conventional and lack development. Readers/listeners can follow the writer/speaker but may need to work a bit to do so. The language is generally appropriate for the context.
- 2 The thoughts and feelings are not consistent or connected but are related to the purpose and context. The content and expression do not anticipate the audience. The writer/speaker knows what is meant but does not lead the reader/listener through that intended meaning.
- 1 The content is very confusing or even conflicting. It may be only **tangentially related** to its intended purpose. Errors in thinking and language use interfere with communication.

OT (Off Topic) – Linguistic sample bears minimal or no connection to purpose or context of language event being considered.

INS (Insufficient) – Linguistic sample is too brief to score.

*Tangentially related: slightly connected*

<sup>1</sup> Senior High English Language Arts Teacher Resource Manual, 1991, page 114.

## Personal Strengths

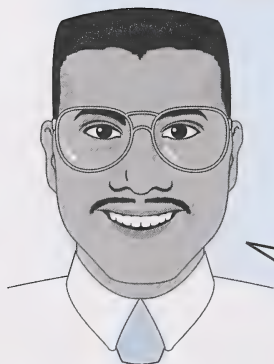
Everyone is good at something. In Activity 1, you looked at some of your skills and aptitudes. You also looked at some interests you have that may lead you to try to develop new skills and knowledge. But skills, aptitudes, and interests are not the only important things to look at when you're trying to define who you are and what you should be doing with your life. It's also important to look at your personal strengths and weaknesses.



*Personal strengths and weaknesses? How is that different from skills and aptitudes?*



*Yeah. That confuses me, too. I mean, aren't the skills and aptitudes you have also your strengths? And your lack of some important skills and aptitudes—wouldn't those things be considered weaknesses?*



*I see where you're coming from. Yes, it's true that your skills and aptitudes are valuable assets, especially if you want to get a job that requires the skills and aptitudes that you have; but what we're going to focus on now is your personality. Remember the poem "I am..." that you just finished reading? That poem revealed much about the personality of the **speaker**.*

*Speaker: the character who speaks to the reader in a poem. Sometimes the speaker and the author are the same.*

When you look at personality, you're taking into consideration things like the person's typical behaviour, personal style, preferences, attitudes, moods, emotions, sense of humour, and how the person relates to and interacts with others. Some aspects of your personality are your personal strengths. Others may be considered weaknesses that need to be overcome if possible.

Read the paragraph dealing with personal strengths at the top of page 45 of *In Flight*.



**JOURNAL ENTRY B**

In your journal respond to questions 2 and 3 on page 45 of *In Flight*.

You may respond to each question individually, or you may discuss your personal strengths and weaknesses together. You may write your response in the form of a paragraph, a letter, a poem, a dialogue, a short story, or whatever other literary form you wish to use.

**Making the Most of What You Have**

So far you've reflected on your skills, aptitudes, interests, and personal strengths—in short, the things that make you who you are. Did you know that having an awareness of your biological rhythms can help you make the most of your strengths and talents? Find out more by reading the article “When Are You at Your Best?” on pages 46 to 48 of *In Flight*.

**JOURNAL ENTRY C**

In your journal write a personal response to the article you've just read.

**Follow-up Activities**

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

**Extra Help**

Your journal is

- a place to reflect on your personal responses to what you read, what you watch, what you listen to, and what you discuss with others both inside and outside of the course
- a record of observations and ideas that could be used for stories or poems at a later date
- a learning tool for reflecting on your own writing and reading processes as well as concepts and skills you learn in English 33
- a place to make predictions or ask questions before, during, or after reading, writing, or viewing something

- a place to experiment and try out new vocabulary, sentence structures, and different formats and styles
- a safe, private place to honestly explore your thoughts, opinions, and attitudes about various things

The journal is your opportunity to get involved in writing. You can write in an open, exploratory, and expressive manner. It's your invitation to talk to yourself without anyone thinking you're crazy. Doesn't it sound great?



Some people take to writing in a journal quickly and easily. For others it may be the first time they've ever written expressively, so they have difficulty getting started. No one's telling them what to write and whether it's right or wrong. They just don't know what to do with all of this freedom. Are you still uncomfortable with **writing expressively** in your journal?

*Expressive writing: writing done in everyday, familiar language that tells about feelings, experiences, etc.*

Whenever you experience something—an event, a conversation, a movie, a work of literature, a photograph, a cartoon, a work of art, homework, and so on—you have an emotional response to it. You like it or you don't. It makes you happy or it makes you sad. It interests you or it bores you. You understand it or you don't. Whether you respond positively or negatively toward something you've experienced, there are always reasons for the way you feel about things. Your personal response involves exploring your thoughts about something and explaining or discovering why you feel the way you do. Using your journal to write your personal responses is a way of learning more about what you've experienced and also more about yourself.



You'll now have a chance to look at an example. Look at the photograph of the ultra light aircraft flying with the geese on page 134 of *In Flight*. Then read the following personal journal responses written by two different English 33 students.

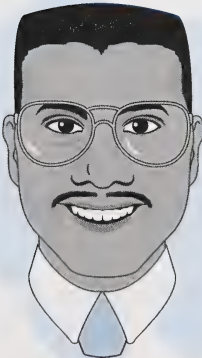
*January 20, 1996: Personal Response to the Photograph on Page 134 of In Flight.*

*It's a picture of a plane and some birds. They're flying. It's getting dark. It's boring.*

|  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|  | <i>January 20, 1996: Personal Response to the Photo on Page 134 in the Textbook In Flight.</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|  | <i>When I viewed this photo, I imagined that I was the pilot of the plane. Here I am high up in the sky, seeing the world through the eyes of a bird. I feel the wind on my face. I forget that I'm strapped into my little airplane and imagine that the wings of the plane are my own wings. I am soaring like a bird. I look to the left, to the right, up, down. I take it all in—the clouds, the ground slowly moving beneath me, the horizon, the setting sun. I look behind me and I see my flock following me. I am their leader. I'm taking them home.</i> |
|  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |

- 1. Both students looked at the same photograph and responded honestly in their journals. Their perceptions were, however, quite different. Which of the two students do you think got the most out of the experience. Why?
- 2. Which student is right?

Compare your responses with those in the Appendix, Section 1: Extra Help.



When you're asked to write a personal response to a piece of literature that you've read, there are many different questions that you could ask yourself to stimulate writing and further thinking. You could begin by asking some of the questions mentioned in Activity 2. You'll also have questions of your own. Here are a few other questions that you might ask yourself in order to get your writing started.

*A few of these questions are similar to ones you've read earlier in Activity 2, but here the focus is somewhat different. There are more questions to help you begin journal writing in Section 4: Activity 4.*

- Which character is your favourite or least favourite? Why?
- Does any character in this work remind you of yourself or someone you know? Explain.
- What in this piece of literature confuses you or leaves you with questions? Why do you think you don't understand some parts?
- What kind of a person do you think the author is? Why?
- Do you wish that your own life were more like the ones you read about? Why?
- Just from reading the title, what did you predict would be the subject of this piece of literature? Was your prediction correct? Why or why not?
- Which phrases, words, sentences, or passages appeal to you and are ones you would like to remember and ponder? Explain.
- Draw a picture or cartoon of the characters and situation presented in this piece of writing. Describe why you've depicted them in this way.

3. Now try the following journal writing activity.

### JOURNAL ENTRY D

In your journal respond to the following idea.

Think of something you've read or viewed lately and respond to it in your journal. Make your response insightful, detailed, and clear.

**Refer to the Appendix, Section 1: Extra Help for some helpful advice.**

### Enrichment



1. In Activity 2, you learned a little more about yourself by making an inventory of your own skills, aptitudes, and interests. You can use the same technique to learn more about other people as well. Turn to page 53 of *In Flight* and complete question 7.

**Refer to the comment in the Appendix, Section 1: Enrichment.**

2. You've learned that there are many different ways to write a personal response to literature in your journal. For example, you could respond in the form of a story or a poem. Maybe you'd rather respond in the form of a letter, a dialogue, a drama script, or even a drawing or a collage.

Look carefully over all of the journal entries in this section—both the ones contained in the Student Module Booklet and those that you have written. Choose one journal entry and change it to a different form.

**Compare your reformatted journal entry with the example in the Appendix, Section 1: Enrichment.**

## Conclusion

Self-exploration is an important part of any language arts course. Self-exploration helps you understand better not only your own life, but also the lives of the characters you encounter in the literature that you read. When you see that a character's journey through life has many similarities to your own, you've connected with the writer. Perhaps you'll find that you can learn even more about yourself by learning more about the characters that you're reading about.

In Section 1, you thought about your future and considered how your skills, aptitudes, interests, and goals determine the path you will follow in your journey of life. You were also introduced to journal writing as a way of reflecting on and making sense of the things that you encounter in your journey as well as in your English 33 course. By now you should have selected a format for your journal, which will enable you to keep it organized. You will end up with a chronological series of journal responses by the time you complete English 33.

As you progress through English 33, you should use your journal whenever the activities ask you to do so; however, if it is to become a true learning tool for you, you should also use it independently. Gradually, you'll develop your abilities to respond to literature, pictures, and experiences in ways that are personally meaningful. Have fun expressing yourself through your journal and save it to look back on in the future!

Assignment  
Booklet

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

## SECTION

## 2

CONSIDERING  
COMMUNICATION

When was the last time that you talked with someone? Was it yesterday or was it just one minute ago? Did you talk in person or by telephone? In the last twenty-four hours, did you communicate with someone in a way other than by speaking? Did you use sign language? Did you write a note? Did you send a greeting card, a letter, a fax, or an e-mail message? Did you draw a diagram or a map? What messages or ideas did you communicate? How did other people communicate with you?

If you're like most people, you probably don't give a great deal of thought to the communication that you do everyday. But you probably spend more time than you realize involved in communication—either speaking, writing, reading, watching, or listening. What have you learned from others today? What have others learned from you?

In this section, you'll examine the importance of communication in your life as a way of reaching your goals, connecting with others, and learning more about yourself, others, and the world. You'll learn about the importance of communicating your ideas clearly and making an effort to understand the ideas being communicated to you by others. At the end of this section, you'll demonstrate your awareness of factors that can promote or hinder communication by sharing one of your journal entries that deals with this topic.

## Activity 1: Communication Is Important



Have you ever thought about how much you rely on communication? How important is communication to you? How often do you communicate with someone else? How do you communicate most of your messages? With whom do you communicate each day? What are the reasons why you communicate with others?



- Armin:** Everyone communicates every day. There's just no way to avoid it—unless you're a hermit or something.
- Maria:** That's right. Most people, I think, rely on other people for different things each day. You have to tell people things and ask people things.
- Suzanne:** Yeah! Communication is important. When everyone gets the information they need, things go smoother and there are fewer hassles.
- Mr. LaBerge:** I agree with what all three of you have said. Now, did you know that there are three different needs that communication satisfies? There are practical needs, social needs, and identity needs. Can you give an example of a practical need?
- Paul:** How about asking someone at the other end of the dining room table to pass you the potatoes?
- Krista:** Or telling someone not to disturb you until you're done your homework?
- Mr. LaBerge:** Sure. Both of those are examples of communication which fulfil practical needs. Can you now give an example of a social need to communicate?

- Maria:** I'm not sure about this one. Would you be satisfying a social need by just talking to friends?
- Mr. LaBerge:** Sure. Talking with other people helps to strengthen your relationships, helps people understand you better, and helps you understand them better.
- Maria:** Okay, I can understand that, but what about identity needs? I have no idea what that's all about.
- Mr. LaBerge:** Communicating with others not only helps you to understand other people better, but it helps you to understand yourself better, too. So it can be said that communication also serves identity needs. (Pause) You look confused.
- Maria:** It's that part about understanding yourself better by talking to others. I'm not sure I follow.
- Armin:** I think I understand. When you communicate with other people, you get a chance to compare your ideas, beliefs, and attitudes with those of other people.
- Krista:** And you hear how people feel about you. You hear praise and criticism, and you find out how other people see you.
- Mr. LaBerge:** Sure. Other people's comments about your personality and your abilities help you to understand who you are and what you're good at. Such things help you to develop your sense of identity—the sense of who you are.

### JOURNAL ENTRY A

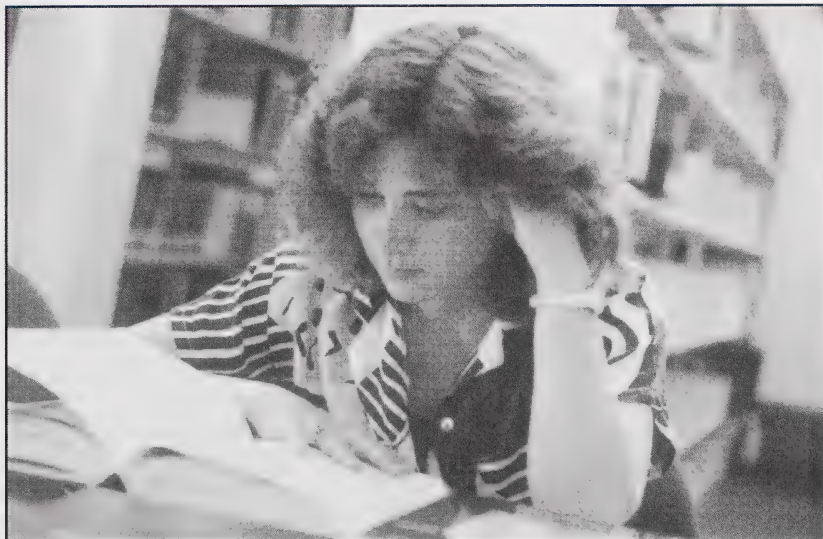
In your journal respond to the following ideas.

What things about yourself have you learned through communicating with others? How did you learn these things? From whom?

### Written Communication: How Important Is Reading?

Most people, by the time they've finished their first few years of school, take reading for granted. They read books, magazines, newspapers, letters and cards, traffic signs, billboards, maps, directions, repair manuals, recipes, word puzzles, legal documents, bus and train schedules, . . . Well, you get the picture. People who know how to read don't even bother to think about how often they read in a single day.

The fact that you're working on this course right now demonstrates that you have reasonably good reading skills. Think now for a moment about what it would be like if you could not read at all. How would not being able to read affect your life? How different would your life be? It's hard to imagine your life without reading, isn't it?



In a moment you're going to be introduced to Carole Boudrias, and you will learn what her life was like before she learned to read as an adult. You will learn about the shame, frustration, and hardship experienced by many Canadians who are unable to read. You will see that illiteracy is a significant communication barrier.



Many people define illiteracy as either not being able to read at all or not understanding most of what is read.

What's your definition?

**Subjective:**  
based on one's personal feelings, perceptions, and standards

Read the article "Why Canada Has to Beat Its Illiteracy Problem" on pages 185 to 190 of *In Flight*.

### JOURNAL ENTRY B

In your journal respond to question 1 on page 191 of *In Flight*.

It's important to be aware that people are not equal in their reading ability. Even within the same classroom, there will be a range of reading abilities. The same is true of society as a whole. The term *illiteracy* is not a clearly defined term; neither is the term *literacy*. The point at which people are considered to have a literacy problem is **subjective** and can vary greatly depending on whose definition of literacy or illiteracy you're using.

1. In what ways does illiteracy affect a person's life? List at least four things.
2. How do illiterate people feel about themselves and their lives?
3. To what did Carole Boudrias compare her life when she was unable to read?
4. How did Carole begin to learn to read?
5. According to the author June Callwood, why does the political system not provide more programs and opportunities for people struggling with literacy?

6. Author June Callwood expresses an opinion about schools. What is her opinion? Do you agree with her?
7. What do you think was June Callwood's purpose for writing this article?

Compare your responses with the ones in the Appendix, Section 2: Activity 1.

## Activity 2: A Closer Look at Communication



### The Communication Process

**communication:** a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour

—Webster's Ninth New Collegiate Dictionary

There are five communication skills: speaking, listening, reading, writing, and viewing. Whenever you use one or more of these skills, you become involved in a communication situation.



**Communicator:**  
a person who  
creates a  
message

In any communication situation there is a **communicator**, or sender, of the message. There's also a message to be communicated; and, of course, there's an **audience** or the receiver of the message.

**Audience:** the  
person who  
receives a  
communicated  
message; the  
person or  
specific group  
addressed by a  
writer, speaker,  
or visual  
message

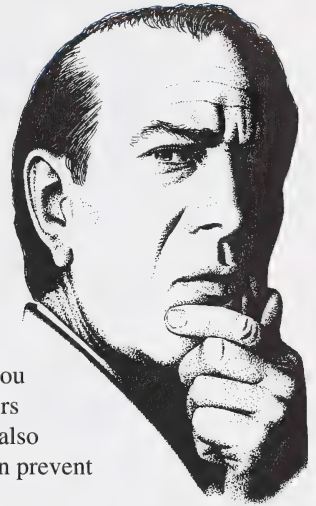
A message begins as a feeling or mental picture in the communicator's mind. These feelings and thoughts need to be translated into words so that other people will understand the message. Once the communicator has chosen the words to express the thoughts and feelings, the communicator must choose the form in which he or she will send the message—oral, written, or nonverbal. Examples of nonverbal forms are body language, gestures, facial expressions, and touching. When the message reaches the audience, the audience makes sense of the communicator's message by translating it back into thoughts or feelings. When that happens, communication has taken place.



## What Was That Again?

Some messages that frequently get communicated include the following ones.

What was that again?  
Could you please repeat that?  
What did you say?  
What does that mean?  
Could you speak up?  
I don't follow.  
I don't understand.  
Huh?



*Communication facilitators: factors that increase the effectiveness of communication*

*Communication barriers: factors that lessen the effectiveness of communication*



Obviously, communication is not always as clear and effective as you would like it to be. In any communication situation, there are factors that can increase the effectiveness of communication and there are also factors that can lessen the effectiveness of communication—or even prevent communication entirely. In other words, there are **facilitators of communication** and **barriers to communication**. The trick to making any communication situation effective is to minimize the number of communication barriers and increase the number of communication facilitators.

1. On your companion audiocassette, there is a conversation between two people. How effective is this communication situation? In your notebook, describe what happened each time communication broke down. (In other words, describe how people became confused or misinterpreted the message.)

Compare your response with the one in the Appendix, Section 2: Activity 1.

*What are some kinds of communication barriers?*

- listener or reader not interested in the message
- listener or reader disagrees with the message being communicated
- listener or reader does not interpret the message the way that the communicator intended
- illegible handwriting or inaudible speech
- misspelling or mispronunciation



*Ambiguity: the possibility that something could be interpreted in more than one way*

*Common knowledge: facts that most people know*

- poor choice of words
- lack of good listening or reading skills
- lack of attention to body language
- **ambiguity** or lack of clarity in the message
- lack of empathy or understanding between the audience and the communicator (For example, many people are less likely to make an effort to understand someone whom they dislike.)
- loud or distracting background noises
- emotional distraction or nervousness
- lack of **common knowledge**

Can you think of other barriers to communication?

2. List at least three factors that you think facilitate communication.

**Compare your response with the one in the Appendix, Section 2: Activity 2.**

The major goal of all language arts courses, and therefore the main goal of your English 33 course, is to expand the facilitators and to eliminate the barriers to communication.

### JOURNAL ENTRY C

In your journal respond to both of the following directions.

1. Describe a communication situation, either real or imagined, at work, at home, at school, or in a social situation, in which one or more communication barriers lessened the effectiveness of the communication.
2. Explain how the effectiveness of the communication might have been enhanced by one or more communication facilitators.

### Having a Purpose for Communication

Every communication has a reason or purpose. The following are five common purposes for communication.

**To Inform**

Examples of communication with this purpose include the following:

- A newspaper article communicates some facts about Canada's constitution.
- Your supervisor at work lets you know how your job description will be changed.

**To Entertain**

Examples of communication with this purpose include the following:

- The comedienne at the nightclub goes through her routine.
- You tell your friend about a very humorous experience that you've had recently.
- You read a story to your child at bedtime.

**To Persuade**

Examples of communication with this purpose include the following:

- A letter to the editor of a newspaper argues that Canada's defence policies should be changed.
- You present reasons why your friend should study with you rather than to go shopping with someone else.
- An advertisement in a magazine tries to get you to buy a certain product.

**To Socialize**

Examples of communication with this purpose include the following:

- You talk to someone you met at a party in order to find out what the person is like.
- You talk to your friends just for the fun of it.
- Ryan writes a letter to his cousin in another country.

## To Direct or Request

Examples of communication with this purpose include the following:

- The police officer directs the traffic around the accident scene.
- The poster presents a list of actions to take in an emergency.
- You ask or tell someone to give you something or to do something for you.

You now know that there are five common purposes for communication: to inform, entertain, persuade, socialize, and direct or request. In interactive communication situations, such as conversations, the purposes for communication frequently change as each person satisfies a particular purpose.



- Suzanne:** Yeah, I understand that. You might start off a conversation by asking to be informed about something and then later change your purpose to persuading someone to do something for you.
- Raza:** And then later on in the conversation, when those purposes have been satisfied, one of you might tell a joke or something.
- Suzanne:** The purpose would then be to entertain.
- John:** Right. And in other communication situations, such as advertising, there may be only one purpose.
- Krista:** Like to persuade people to buy something—and maybe also to entertain them. The best ads are usually quite entertaining.
- Mr. LaBerge:** That's true. The main thing to remember is that there is a purpose for all of the communication that takes place.



3. Listen to the last conversation on your companion audiocassette once more. Then, in your notebook, identify the purposes for communication that you observed.
4. Decide what the purpose is in each of the following messages. In some instances, there can be more than one purpose for the communication.
  - a. The first prime minister of Canada was John A. Macdonald.
  - b. We must all join together in an effort to preserve our clean air.
  - c. Since the late 1980s Canadian pop groups have received more and more air time on the radio.
  - d. Don't leave without signing your application form.
  - e. Would you like to join us for lunch on Saturday?
  - f. I'd like to introduce you to my best friend.
  - g. There was a young lady from Lynn  
Who was so uncommonly thin  
That when she essayed  
To drink lemonade  
She slipped through the straw and fell in.
  - h. Mail your donations to the head office.
  - i. We can't increase crop production without damaging the soil.
  - j. Write a letter applying for a job.
  - k. If you care about your children's teeth, have them use new Fabudent bubble-gum-flavoured toothpaste with fluoride.
  - l. Turn left at the next corner.

Compare your responses with those in the Appendix, Section 2: Activity 2.

### Activity 3: Man-Woman Talk



Have you ever wondered whether your boyfriend or girlfriend or spouse was born on another planet? Have you ever asked yourself if it was apathy, temporary insanity, or build-up of ear wax that made your significant other totally miss the point that you wanted to make? It's got to be his or her faulty communication skills, right? Well, maybe. Or maybe not. It could be something entirely different.



Men and women share a common system of language, symbols, signs, and behaviours through which they exchange information; but in spite of that there are often communication problems in relationships between men and women. Do you suppose that gender may have some effect on communication? Do you suppose that men and women sometimes respond differently to the same linguistic signals?

Deborah Tannen has some definite views about this topic. Read the following article, "Man-Woman Talk."

## Man-Woman Talk<sup>1</sup>

Deborah Tannen

Riding home in a car, a woman asks, "Are you thirsty? Would you like to stop for a drink?" The man answers, "No," and they do not stop.

The man is later surprised to learn that the woman is displeased: she wanted to stop. He wonders why she didn't just tell him what she wanted.

The woman is disgruntled, not because she didn't get her way but because she felt her opinion wasn't sought and wasn't considered.

When she asked, "Would you like to stop?" she did not expect a yes-no answer. She expected a counter-question: "I don't know. Would you like to?"

She could then respond, "Well, I'd kind of like to. How tired are you?"

The woman must realize that when he answers "yes" or "no," he is not making a non-negotiable demand. If she has other ideas, he expects she will state them without being invited to do so.

A woman who led workshops with a male colleague was distressed because he did all the talking. When anyone asked a question, he answered before she had a chance to speak.

She blamed him for dominating her.

One common way of understanding this situation would be to suggest that men are chauvinists and think nothing of interrupting women. Another would be to look for psychological motives in one or both parties: She is passive; he is narcissistic.

But another, more elegant explanation is possible: a linguistic one.

Linguistics could tell us that these two individuals have different timing habits for when they take turns. She expects a slightly longer pause between speaking turns than he does.

So while she was waiting for what seemed to her the proper pause, he became restless. The

appropriate pause to him had come and gone.

To avoid what he thought would be an uncomfortable silence and the appearance that neither of them had anything to say, the man began to answer . . .

Another example:

A man fixes himself a snack and is about to eat it when he notices that his wife looks hurt. He asks what's wrong and is told, "You didn't offer me any."

"I'm sorry," he says, "I didn't know you were hungry. Here, have this."

She declines: "You didn't make it for me."

He is confused, because he regards the snack as a matter of food: the message. But she is concerned with the metamessage: Does he think of her as she would think of him?

Yet another example is a conversation in which a man asks a woman, "How was your day?"

She responds with a 20-minute answer, full of details about whom she met, what was said and what she thought—regardless of whether she spent her day at home with the children or in an executive office.

Then she asks him, "How was your day?" and he responds, "Same old rat race."



<sup>1</sup> From *Your Voice and Mine* 4. Copyright © 1987 by Harcourt Brace & Co., Canada. Reprinted with permission of the publisher.

Conversations like this lead women to complain that men don't tell them anything and lead men to complain that they don't understand what women want . . . .

Linguistic signals include shifts in pitch, loudness, pacing, tone of voice, and intonation, and linguistic devices such as storytelling and relative indirectness . . . .

Issues of male-female communication strike at the heart of everyone's everyday experience, at home and at work . . . .

A frequent complaint of women about men is that they don't listen to them. Men frequently protest, "I was listening!"

The question of listenership reflects the core of relationships: "Are you listening?" means "Are you interested?" which means "Do you love me?" The questions, "Are you listening?" and "Are you interested?" lie at the centre of most conversations, including, for example, job interviews and business negotiations.

There may be instances in which people actually are not listening, but these are far fewer than people think.

A linguistic approach suggests that many of these misunderstandings can be traced to habits for displaying listenership.

For example, research has shown that, on the average, women give more frequent overt signs of listening: "mhm," "uhuh," "yeah," head nods, changing facial expressions.

Expecting the same show of responsiveness, women see men who listen quietly and attentively as not really listening at all, like the spectre of silence on a telephone line that causes one to inquire, "Are you still there?"

Conversely, a man who expects a woman to show she's listening simply by fixing her eyes on his face, feels she is over-reacting when she keeps up a steady stream of "mhms" and "uhhs."

Whereas women tend to say "yeah" to mean "I'm listening and following," men tend to say it to mean "I agree." So part of the reason women offer more of these listening noises, according to anthropologists Daniel Maltz and Rutherford Borker, is that women are listening more often than men are agreeing.

Maltz and Borker report extensive research that shows that men and women develop assumptions about the role of language in close relationships from their childhood friends.

Little girls play with other girls, and the centre of their social life is a best friend with whom they share secrets. It is the telling of secrets that makes them best friends.

Boys, in contrast, tend to play in groups, so their talk is less likely to be private. Rather, it is competitive talk about who is best at what, or performance talk that places the speaker at centre stage, like **Othello** telling about his travels.

What makes boys' friends is not what they say to each other but what they do together. So when a man is close to a woman, doing things together makes them close; nothing is missing for him if they don't talk about personal details. But she is missing what, for her, is the definitive element in intimacy.

Neither of these styles is right or wrong; they are just different. The frustration that both feel comes from the conviction that his or her own way is logical and self-evident . . . .

*Othello is the main character in the play of the same name written by William Shakespeare.*

## JOURNAL ENTRY D

In your journal write a personal response to the article you've just read.

It would seem that communicating in a man-woman relationship is not simply the exchange of information through a common set of linguistic signals!

1. From the article, give an example to show how males and females respond differently to the same linguistic signal-pacing.
2. As you've probably learned in previous language arts courses, it is important for communicators to consider who their audience is and how to best reach that audience. Considering the needs of the audience helps determine the approach a speaker or writer will take. According to Deborah Tannen, how do men and women differ as listening audiences?

3. According to Deborah Tannen, how does gender affect communication in man-woman relationships?

Compare your responses with those in the Appendix, Section 2: Activity 3.

### JOURNAL ENTRY E

In your journal respond to the following ideas.

Do you agree with Deborah Tannen that there are some differences in the way males and females communicate? Why or why not? Explain your position and provide examples of actual situations you have experienced or witnessed.

## Activity 4: Good Listenership

*What I am about to say has all been said before, but since nobody listened it must all be said again.*

—Andre Gide, Philosopher



In Activity 3, you learned that men and women sometimes think that members of the opposite sex are poor listeners. You've also learned that often the problem lies with the incorrect interpretation of the message rather than with poor listening skills. Nevertheless, many attempts at communication do fail because people simply do not listen as carefully as they should.

Through listening, people can come to know and understand the world around them better. Listening skills are necessary for effective and meaningful communication. Think about the following questions.

- Did you know that most people spend more time during the day listening than speaking?
- What have you learned today through listening to other people speak?
- How hard did you concentrate on what the speaker was saying?
- Do you suppose that you could have learned even more from this speaker if you had tried harder to understand what was being said?

Listening is an active process, not a passive one. The key to being a skilled listener is to be an active listener. In order to listen effectively, you must keep your mind alive and try to eliminate the barriers that might interfere with listening.

To improve your listening skills, consider the following points.

### **Listen purposefully**

Know why you're listening. Perhaps you're seeking information from a newscast or discussion, ideas and opinions from a speech or public meeting, or entertainment from a radio program.



### **Listen attentively**

Try to avoid distractions. Do not talk, read, or study. Look at the speaker, and concentrate on what the speaker is saying. Ask yourself questions to test whether you understand what the speaker is saying.

### **Listen discriminately**

Note the speaker's purpose and the main points the speaker makes. Consider the appropriateness of any illustrations and examples. Try to relate what the speaker says to your own experience and interests.

### **Listen critically**

First ask yourself the following questions.

- What is the speaker's purpose? (What does the speaker hope to accomplish by speaking about this topic?)
- What assumptions has the speaker made? Do you agree or disagree with these assumptions? Why or why not?
- Has the speaker made any broad generalizations? Are these generalizations accurate in your opinion?

Determine why you agree or disagree, but do so rationally. Let the speaker finish, and understand fully what the speaker has said before you judge. Judge the speaker's ideas on their merit, not on the personality of the speaker or on the way in which the ideas were presented.

How well do you listen? Recall a recent communication situation in which you were primarily a listener. Analyse your listening ability by answering the following questions as honestly and accurately as you can.

1. Describe the communication situation.
2. Who did most of the talking?
3. What was the speaker's purpose for communicating?
4. What was your purpose for listening?
5. Were you successful in achieving your purpose for listening?
6. What things, if any, prevented you from listening well?
7. What specific things could you do to improve your ability to listen if you ever found yourself in a similar listening situation?

Compare your responses with those in the Appendix, Section 2: Activity 4.



## Follow-up Activities



If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

The communication process begins when one person thinks or feels something and wants to share that thought or feeling with someone else. The communicator encodes (transforms) this thought or feeling into symbols or signs that other people understand—language. The communicator then uses one or more channels to get the message across. There are three communication channels: oral, written, and nonverbal (without words).

The following chart lists some specific examples of different communication channels.

| Communication Channels                                                                                                                                                                 |                                                                                                                                                                                          |                                                                                                                                                            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| oral                                                                                                                                                                                   | written                                                                                                                                                                                  | non-verbal                                                                                                                                                 |
| <ul style="list-style-type: none"><li>• talking face to face</li><li>• talking over the telephone</li><li>• audiocassette recording</li><li>• talking through an interpreter</li></ul> | <ul style="list-style-type: none"><li>• a letter</li><li>• a memo or note</li><li>• a diary or journal entry</li><li>• a resume</li><li>• story, novel, essay, report, or poem</li></ul> | <ul style="list-style-type: none"><li>• touching</li><li>• clothing and personal appearance</li><li>• body language</li><li>• facial expressions</li></ul> |

At every step of the communication process, there is a chance that a problem may interfere with the effective communication of the message. The factors that cause communication to break down are known as communication barriers. Communication barriers include such things as sloppy handwriting, speaking too softly, loud background noises, poor spelling, nervousness, and some types of injuries or physical disabilities such as hearing loss.

1. List at least five other communication barriers.
2. For each of the communication barriers that you listed in question 1, list at least one thing that could be done by either the communicator or the audience to improve the situation.



3. Are you a good listener? Find out by copying and completing the following listening survey.

| Listening Survey                                                                                                                                |                          | yes                      | no |
|-------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|--------------------------|----|
| • When someone else is talking, I tend to keep track of sights and noises around me.                                                            | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • If I think what the other person is saying is starting to sound too difficult, I stop listening.                                              | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • Any time a speaker says something I don't understand or I disagree with, I interrupt.                                                         | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • The other person's general appearance and way of talking let me know whether he or she has something to say that's really worth listening to. | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • When someone else is talking and says something that annoys me or that I disagree with, I will immediately show my annoyance or impatience.   | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • It is possible for me to "hear" something said by someone else that wasn't actually said.                                                     | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • When someone else is speaking, I tend to concentrate on what I'm going to say when I get my chance to speak.                                  | <input type="checkbox"/> | <input type="checkbox"/> |    |
| • When someone else is speaking, I can easily be thinking of other things as well as listening to what's being said.                            | <input type="checkbox"/> | <input type="checkbox"/> |    |

Compare your responses with those in the Appendix, Section 2: Extra Help.

### Enrichment

The writer of the article "Why Canada Has to Beat Its Illiteracy Problem" is a passionate supporter of literacy projects, and she has firm beliefs about the causes and solutions for Canada's illiteracy problem. Some of the statistics she quotes—especially concerning the number of illiterate Canadians and the failure rate of Canadian schools—are not, however, universally acknowledged.

The statistics that someone arrives at depend on how one defines some of the key terms. For example,

- Does *illiteracy* mean not being able to read at all, or does it mean poor reading ability?
- How poorly do you have to read to be considered illiterate?
- Does the illiteracy rate include immigrants who are not yet able to function in either of Canada's two official languages?
- Does *failure at high school* mean not graduating, not graduating within three years, having to repeat one or more courses, or having low grades?
- Does the definition include students who do not graduate from a particular high school because they transfer to another high school in another town or province, or who complete their high school requirements through distance education?

Are you curious about the illiteracy problem in Canada or in your own community? Are you interested in learning more about the facts and statistics? Why not go to the library and research this topic? A good starting point is to decide what is your definition of illiteracy. Use your journal to record your thoughts and questions as well as the facts about illiteracy that you uncover. If you decide you'd like to learn more about this topic, you might want to turn your research into a report or essay.

**Refer to the Appendix, Section 2: Enrichment for comments and suggestions.**

## Conclusion

In this section, you thought about how important the ability to communicate is to your life. You learned that communication fulfils many of your needs.

In today's world, the inability to communicate effectively can complicate your life considerably and keep you from achieving your goals and dreams. You got a chance to see what life is like for people who never learned to read. If you took your communication skills for granted in the past, you will now see your ability to read and write in a totally different light.

You examined in detail the communication process and discovered that certain factors, such as good listening skills, can make communication more effective. You also examined factors that can interfere with communication.

In the next section, you'll explore written communication as well as your own writing process.

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

## SECTION

## 3

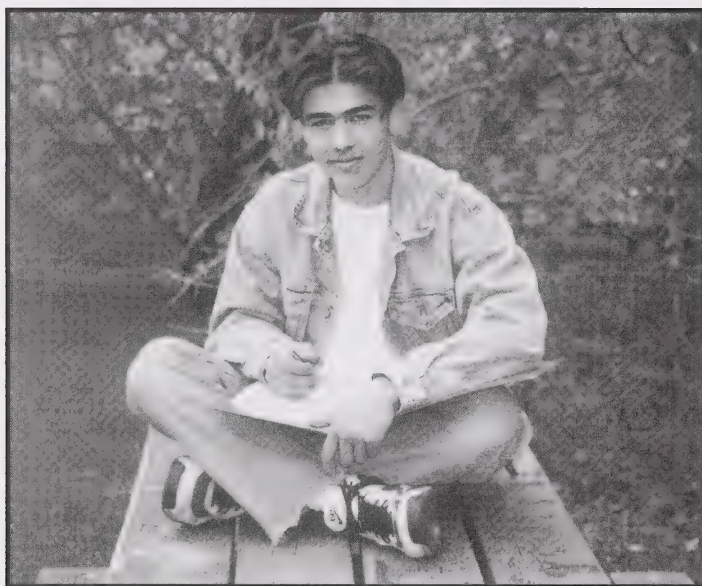
SHAPING YOUR THOUGHTS  
THROUGH WRITING

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Everyone communicates. Any time two people are aware of each other, communication happens. It can't be avoided. Even turning your back to others and refusing to look at them or speak to them communicates a message. People communicate even when they don't really want to say anything at all. At other times communication is deliberate because people have something on their minds that they want to share with others.

When the people you want to communicate with are near, you will probably speak to them. Or, depending on the message and how well you can see each other, you might try to communicate using gestures, hand signals, or sign language. When the people are farther away, you can communicate via telephone or by writing a note, letter, or a report. Written communication, such as journal writing, can be used to communicate with yourself.

In this section, you'll explore your writing process and review several prewriting strategies that will help you begin writing. You'll demonstrate your understanding of all of the stages of the writing process by submitting for your Section 3 Assignment the final draft of a composition plus all of your prewriting, writing, revising, and editing work.

## Activity 1: The Writing Process



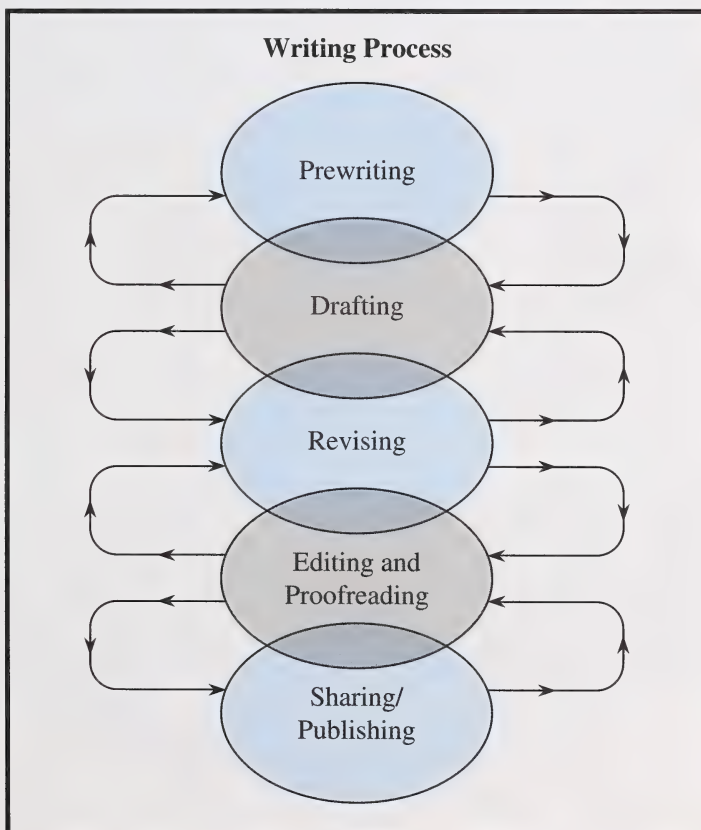
*There are two different models of the writing process in the Enrichment.*

Good writers instinctively follow a specific process when they write. If writing isn't one of your strong points, just thinking through the writing process can prove useful.

There are many ways to illustrate the writing process, but if you took English 23 in Alberta via distance education, then you will already be familiar with the following model of the writing process.

If the following model is familiar to you, consider this activity a review. Go over the material to refresh your memory and then go on to Activity 2. If this material is new to you, spend some time studying this model of the writing process. Try to understand how it functions. Do you recognize any of these steps as ones that you do when you write something—especially a longer or more formal piece of writing? The important thing to remember is that everyone follows this writing process to some degree, knowingly or unknowingly.

The following diagram illustrates one possible way of looking at the writing process. It's important to mention that many writers omit some of the steps or carry them out in a different sequence. Different writers spend different amounts of time at each step and repeat some steps more often than other writers. What does your writing process look like?



**Prewriting:**  
generating ideas  
and planning for  
writing through  
such processes  
as discussing,  
thinking,  
brainstorming,  
clustering, or  
making lists

**Drafting:**  
writing a first  
version, another  
term for writing

**Revising:** in  
writing, the  
process of  
revisiting and  
reworking the  
material, which  
involves  
focusing,  
developing,  
deleting,  
reordering, and  
changing the  
text

**Editing:** in  
writing, the  
process of  
proofreading  
and correcting  
grammatical  
problems and  
surface errors in  
things like  
capitalization,  
spelling, and  
punctuation

**Prewriting:** This is the planning and information-gathering stage. In Activity 3, you'll explore this stage of the writing process.

**Drafting:** At this stage you take your ideas from prewriting and write a rough draft. Don't be surprised if what you write triggers new ideas that stimulate further writing.

At this point you shouldn't be too concerned about spelling, grammar, and punctuation. You just want to get your thoughts down on paper.

Do you find that you don't have much to say about your topic? Are you having trouble organizing your ideas? Or do you find that you're not comfortable with the topic or approach you've taken? You may want to go back and do some more prewriting.

If you're generally pleased with what you've written so far, it's time to go on to the next stage.

**Revising:** Here you work on refining the content of your writing—making the connections between ideas clearer, improving wording, adding important details, and deleting irrelevant ones. It's a chance to rethink and reorganize.

If you're unhappy with any part of what you've written, feel free to return to the drafting stage or even the prewriting stage. Once you're satisfied with your revisions, you can go to the editing and proofreading stage.

**Editing and Proofreading:** Here you concentrate on the finishing touches—things like spelling, grammar, and punctuation. A writer's handbook and a dictionary are tools you'll use at this stage. The keen eye of a trusted friend can also help you find the things you miss. Some writers actually do a little editing while they're writing and revising, but others leave it all to this stage.

You may spot other things that need more attention. Who says you can't go back to the revising stage? or the drafting stage? or even the prewriting stage? It's your writing, so you decide what needs to be done and when.

**Sharing/Publishing:** The next and final stage is the sharing of your writing with other people. Sharing your writing with others can be a scary thing to do. How will your writing be accepted by others? Will your readers like it? Will they agree with the points that you've made? Will they identify with you? Is their reaction what you expected? Did you accomplish what you intended? Is it too late to go back to one of the earlier stages to improve the piece? It's never too late!

1. You now know more about the writing process. Using what you know and your own experience with writing, provide a brief explanation of the writing process diagram for someone who may not understand it. Your explanation should be at least five sentences in length.

2.

**JOURNAL ENTRY A**

In your journal respond to the following ideas.

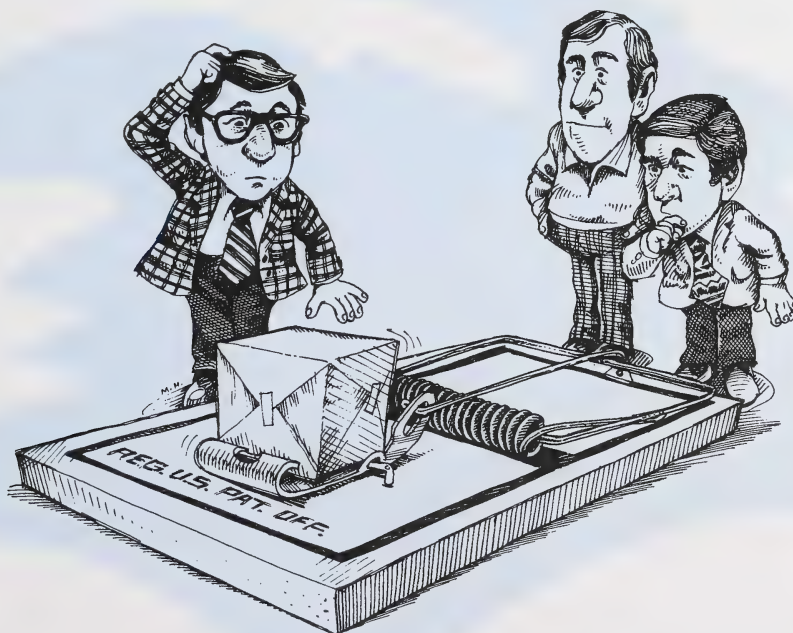
Think about and then describe your own writing process. On which stages do you spend most of your time? On which stages do you generally spend the least amount of time? Do you often go back and forth between stages or do you usually go from one stage to another without returning to an earlier stage? Do you think your writing would improve if you were to spend more time on one or more of the stages? Which one(s)? Why?

Compare your responses with those in the Appendix, Section 3: Activity 1.

In the next two activities, you'll look at some of the stages of the writing process in greater detail.

**Activity 2: Prewriting**

Once you're given a topic, or you've chosen one, how do you proceed? This first stage is called *prewriting*. It's at this point that you think and plan—in a variety of ways.



Here are a few common prewriting activities along with some examples.

## Brainstorming

*Brainstorming: generating as many ideas as possible without restraint or criticism*

**WHALES**—big, mammals, on endangered list, eaten by Inuit, swim, blue whale, humpback whale, harpooned, huge, migrate

—Buonsong

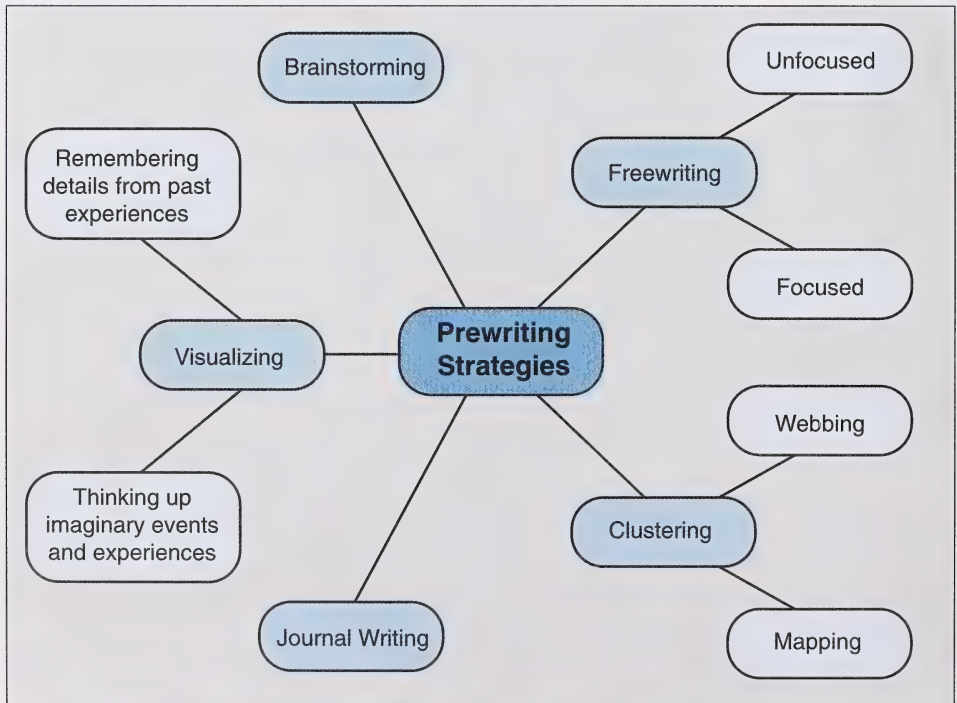
**Brainstorming** involves putting down all you know about a topic without evaluating it. When you brainstorm, you just write.

(Note that Buonsong's ideas follow little pattern but cover a lot of areas he may or may not use later.)

## Clustering

*Clustering: a prewriting strategy in which ideas related to a single word or concept are drawn in "clusters" around it (also called mind mapping, webbing, or thought webbing)*

**Clustering** involves arranging words and phrases according to associations. You begin with a circled word or topic in the middle of your page. This is your seed word. Then you write more words and phrases associated with the seed word, circling each new one and arranging them around the first word. You draw lines like spokes in a wheel to show the connections between the ideas. Take a look at the following example of a cluster.



You can use clusters to

- discover subtopics within a topic
- discover possible relationships between subtopics
- limit your topic by focusing on only one section of the cluster
- create an outline for your writing

## Journal Writing

Another prewriting tool you have is your journal. By reviewing what you've written in your journal, you may find possible topics for your writing.

*Visualizing:  
using your  
imagination to  
create a mental  
image of a  
person, thing, or  
event*

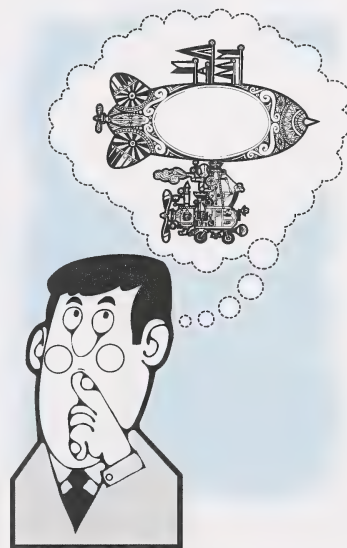
## Visualizing

Find a quiet place and get relaxed. Then try to recall as vividly as possible the sensory details of a memory. If you want, you can think up an imaginary situation instead; or you can even try putting yourself into a story you're reading. Use your imagination! Then see if you can get those thoughts down on paper.

## Interviewing

If you're stuck trying to get a piece of writing started, have a friend interview you about the possible topics. Let the interviewer jot down possibilities while you think and talk about your ideas.

You can also use interviewing to get information from other people about things you might like to write about. Interview or survey members of your class, the school, or the community in order to gather ideas.



## Small-Group Discussions

In group discussions, other people can offer opinions and ideas to trigger your own thoughts and inspirations.

## Exploratory Writing

Exploratory writing is simply writing that is done to see where it takes the writer.

(Note that Sunea thought she felt one way, then “wrote” herself out of this idea. Your exploring may not have such drastic effects. Writing may guide you to narrow your topic, to decide which aspect you want to write about, or to make sense of concepts.)

**UNIFORMS**—I think students should wear uniforms because clothes are expensive. Styles change so much that my wardrobe has a hard time keeping up. If all kids wore jeans and a school T-shirt we'd look the same . . . (Maybe I don't like the idea of uniforms after all.)

—Sunea

## Listing

When you list, you simply put down a series of points that fall under a general topic.

## Debating and Discussing

If you have a topic you're thinking of writing about but you need more ideas and information, talk to others about it. Start a discussion or debate with one or more people about the issue and then listen to what they have to say. If the discussion becomes heated, many different points of view will crop up.

- Car Accident
- noise
  - twisted cars
  - 2 ambulances
  - police
  - woman crying
  - glass everywhere
  - red snow



## Observing

Pretend you're an anthropologist or a sociologist and observe a situation or a person you're thinking of writing about. The "field notes" you take during your observations are great prewriting material.

If you're observing a person, consider that, depending on the situation, the location, and whether the person is aware of your presence, you may be violating the person's privacy.

## Reading

Read, read, read . . . not only to find information about a topic, but just to get ideas. Reading and writing are closely connected processes; so, by reading other people's works, you can pick up ideas about writing, as well as ideas about what to write.





## Thinking

Time taken out to think, reflect, ponder, wonder, cogitate, and ruminate can be time spent wisely. Contemplate experiences you've had, books you've read, and shows you've seen to make connections with what you're writing. You must decide what you want to say and why the topic is important to you, and thinking can help with both of these decisions.

## Jotting Notes

Simply jotting down notes as they occur to you is a traditional—and very effective—prewriting strategy. Don't worry about grammar and sentence structure at this stage. Just get the ideas down before they're lost.

## Freewriting

**Freewriting:**  
writing nonstop  
for several  
minutes and  
allowing  
whatever  
thoughts come to  
mind to be  
recorded on  
paper

**Freewriting** is simply writing nonstop for five or ten minutes. This technique forces you to write—and to keep writing. If you get stuck, you just keep rewriting the last word until ideas start up again. It's amazing what thoughts you can generate through freewriting.

Read the following example of freewriting.

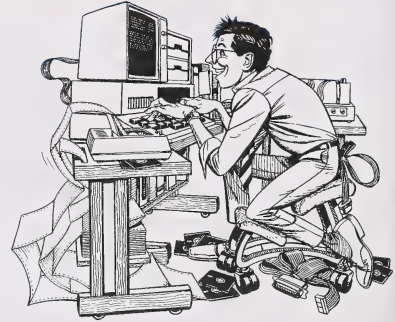
Scuba diving is a great sport. You can see things that don't exist in the world above water but breathing all that compressed air sure <sup>can</sup> and make you exhausted and dry out your mouth and lips so that when you come to the surface you find it necessary to drink a lot of fluid. It is interesting that the tanks that weighed so much on land weighed not very much in the water. This is due to the buoyancy factor of water which is about many times greater than air air air air. When you become a certified diver after all the pool sessions and the written exams plus the open water dive you feel as if if if if you have accomplished a great deal, if your ego is in need of a boost and you don't mind getting wet think SCUBA.



—Doreen

1. Pick a topic about which you're interested and try clustering to see how it works for you.
2. Pick another topic that interests you and try freewriting for five minutes. This prewriting technique may seem strange at first, but it can be amazingly productive in generating ideas.

**Compare your responses with those in the Appendix, Section 3: Activity 2.**



Did you recognize any of these prewriting activities as ones you've tried before but under a different name? Did you find some to be more appealing than others? These are not the only prewriting techniques that exist; perhaps you prefer to use another. These will, however, give you some variety with which to experiment.

After using any prewriting strategy, you might recognize a need for getting specific information. Where can you go? Talking to "experts," watching a video, listening to a tape, or reading a magazine or book are all methods of expanding your knowledge base.

Other decisions about your writing need to be made around this prewriting time. Consider these three aspects:

- **Audience:** the specific group addressed

Who will read this piece of writing? This raises other questions. How much does the audience know about the topic? (If you've ever had someone talk way over your head or talk down to you, you'll know why this is important to avoid.) What about the vocabulary and sentence structure you choose? After all, you won't communicate if the audience doesn't know the meaning of the terms you use.

- **Purpose:** the objective or reason for writing

Your purpose in writing may be determined by the assignment you've been given, or you may decide on your own that you want to accomplish a particular task with your writing.

- **Form:** the essential principle, providing shape and structure

The possible range of forms is wide. The form of a piece of writing is determined by the nature of the composition or by the author's choice. Sometimes your form is determined by your purpose, as when you write a business letter. Sometimes it's very wide open, as when you write a free-verse poem.

There's a lot to think about and plan for, but a piece of writing that satisfies you really is a work of art, so it's worth it.

## Activity 3: Revising and Polishing

As you are aware, the writing process includes a great deal of going back and reworking what you've already done so as to constantly improve it. This revisiting what you've already written (principally at the revision and editing stages) so as to improve it is something that many students try to avoid—or that they have difficulty doing. For that reason, you'll now spend some time looking in some detail at the last two stages of the writing process.

### Revision



Revision is the stage of the writing process in which you take your rough draft and work it into a more finished, polished piece of writing. It involves considering your ideas all over again, changing words, adding words, placing ideas in a different, more effective order, and generally making your work communicate your thoughts more accurately. It might involve extensive rewriting.



Don't be afraid of this stage of the writing process; it's vitally important. If time allows, it's often a good idea to put away a rough draft for a few days before revising it. When you look at it with fresh eyes, you may be surprised by the number of shortcomings you notice that you just couldn't see before. Most serious writers rewrite their early drafts extensively; sometimes, in fact, authors end up rewriting entire novels—or large sections of them—at this stage. By comparison, revising a short high school composition doesn't seem such a demanding task.



*Yeah, my aunt has published a few children's books—you know, for kids about ten or twelve. When she submits a manuscript to her publisher, it'll come back with comments like, "This has the potential to be an excellent book, but you'll have to write out such and such a character," or, "You'll have to change the plot so it's like this..."*

*So if she wants it published you mean she has to sit down and practically rewrite the book? Wow! And I think I have it rough when I'm told to watch my punctuation!*



The following Revision Checklist is by no means complete, but it might prove useful in helping you get used to the revision process. Feel free to add your own ideas to the checklist.

| <i>Revision Checklist</i> |                                                                                                                                  | <i>Yes</i> | <i>Needs Work</i> |
|---------------------------|----------------------------------------------------------------------------------------------------------------------------------|------------|-------------------|
| 1.                        | <i>Are you satisfied with the ideas you've presented?</i>                                                                        |            |                   |
| 2.                        | <i>Are your ideas appropriate for the audience reading your work?</i>                                                            |            |                   |
| 3.                        | <i>Are you on topic?</i>                                                                                                         |            |                   |
| 4.                        | <i>Are your ideas appropriate for the topic?</i>                                                                                 |            |                   |
| 5.                        | <i>Did you achieve what you wanted to accomplish in your writing?</i>                                                            |            |                   |
| 6.                        | <i>Were you logical in your reasoning?</i>                                                                                       |            |                   |
| 7.                        | <i>Did you spend an appropriate amount of time on minor points and major ones?</i>                                               |            |                   |
| 8.                        | <i>Did you explain yourself adequately?</i>                                                                                      |            |                   |
| 9.                        | <i>Did you provide adequate support for your ideas?</i>                                                                          |            |                   |
| 10.                       | <i>Did you use words precisely and effectively?</i>                                                                              |            |                   |
| 11.                       | <i>Did you vary your sentence structure? (A series of similar sentence patterns might have a lulling effect on your reader.)</i> |            |                   |
| 12.                       | <i>Does your writing somehow reflect your personality or your individuality?</i>                                                 |            |                   |
| 13.                       | <i>Is the language appropriate? (Have you avoided being too formal or too casual?)</i>                                           |            |                   |

A final note: At the revision stage don't worry about keeping your work neat and clean. In fact, if a page is covered in comments, erasures, arrows, and added notes, it's a good indication that it's been well revised and reworked.

1. Select one of your journal entries from this module. Using your Revision Checklist and any other criteria you think appropriate, revise your entry to improve it as much as you can.

**Compare your response with the one in the Appendix, Section 3: Activity 3.**

## Editing and Proofreading



By the time you get to the editing stage, your composition should be pretty well the way you want it to be. It's now that you can go through it looking for problems in areas like grammar, spelling, and punctuation. At this stage your dictionary and writer's handbook will prove valuable.



2. It's always a shame when students lose marks on otherwise well-written compositions simply because their writing contains a number of "mechanical" errors (errors in spelling, grammar, and punctuation), yet this happens all the time. Here's an excerpt from a short narrative composition; it needs some solid editing to remove its mechanical errors. Test your editing skills by rewriting the piece with the mistakes corrected. Use your handbook whenever necessary. (Ordinarily you wouldn't correct grammar mistakes in direct quotations, but in this case make an exception.)

*Activity 5 deals with the use of handbooks.*

We started on our hike at about 8 A.M. We were travelling light, we each had a canteen full of water, a couple sandwiches for lunch, chocolate bar's for that old sugar fix and emergency supplys like matches and bandages.

At first everything was going pretty good. The sun was up but, it was nice and cool and quite in the mountains. Our spirits were high but that was soon to change.

The first thing that happens is that Louie trips on a rock and aggravates his old knee injury. How are you doing I asked. Not to good Louie replys, I feel like their's a knife stuck in my knee. But being that good old Louie can always be relied on, he naturally insisted on going on even though he's now limping real bad. Everybody has to do their part he says but, I wish I wouldn't of made contact with that rock. The guy that put it their should of been shot. Well keep your eyes open, said Trever. There's lots more rocks around.

The next calamity to strike is Anna's bear. Personally, I'm sure their was no bear anywheres around but, Anna swore she heard—and smelt—one. As you can imagine, this bit of information effected us all, we all got real scared. Because this was grisly country. Now not one of us were enjoying the hike much. For the next hour, or so, everyone keeps looking over their shoulders every few steps but, noone seen a bear.



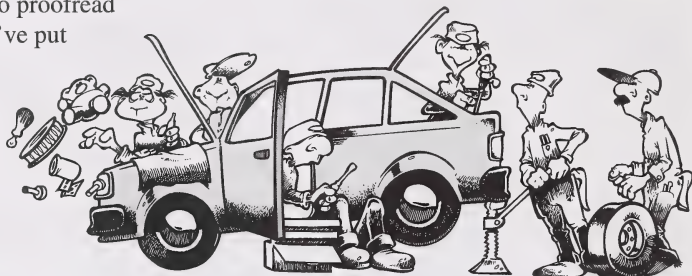
By the time we got to the end of the trail. We were all exhausted. Louie was limping pretty bad; his knee was swollen, and I didn't like it's colour. Each of us threw down there stuff and we had taken a solem oath not to go near the mountains for at least a year. All accept good old Louie. He was game to do it all again as soon as his knee was healed.

**Compare your response with the one in the Appendix, Section 3: Activity 3.**

*If you need help eliminating run-on sentences or sentence fragments, refer to your handbook. Module 2 Section 3: Enrichment also has information about these two topics.*

You probably corrected most of the errors in the preceding excerpt without much trouble, but if you discovered that there are areas in which you're weak, remember to give them extra attention when you edit your own work. If you have problems with commas, run-on sentences, and sentence fragments, one good trick is to read your work aloud—pausing whenever your punctuation dictates—and listen to yourself as you read. Many students find this trick extremely helpful in spotting this sort of error.

When you've corrected all the mechanical errors you can find in your work, it's time to rewrite your finished copy, remembering that the writing you intend to share with others and on which you'll be graded should be as free from error as possible. Finally, when you've completed your finished copy, don't forget to proofread it just to make sure that you've put in all your corrections and changes and that you haven't made new mistakes in recopying. Once your proofreading is done, your composition is finished; it should be something in which you can take a good deal of pride.



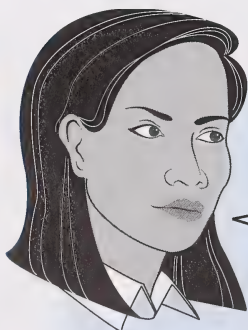
It's important to correct the mechanical problems at the editing stage.

## Activity 4: Let Your Voice Come Through!

*Voice: in writing, the personal and recognizable style of a writer*

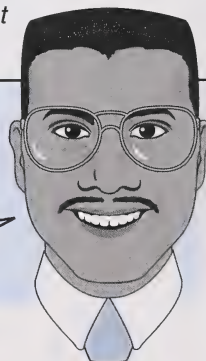


The objective of every good writer is to develop a personal, recognizable style. This personal, recognizable style is also known as the writer's **voice**. If you know an author's work well, you probably can recognize it even if the name's not on the piece.



*Voice in writing! You know, for years teachers have been telling me that my writing lacks "voice" or that I should try to develop my own "voice." I really don't know what they mean. I realize that one person's style of writing is different from someone else's, but I just don't get this "voice" stuff.*

*You're not alone, Maria. Voice in writing is quite an abstract concept. I hope the discussion that follows helps clarify it for you.*



When teachers speak of developing your own “voice” in writing, you may sometimes have trouble understanding just what they mean. Put simply, a piece of writing has voice if readers get the feeling that they’re truly in touch with the person who wrote it. A composition that sounds contrived, artificial, or just “churned out” because it was assigned lacks voice.

By contrast, compositions have voice if they sound genuine, if they give the impression that the writers really meant what they were saying, and if they create the feeling that they were written by unique individuals who enjoyed writing and expressed themselves honestly—whether they were feeling angry, jubilant, depressed, or enthusiastic at the time.

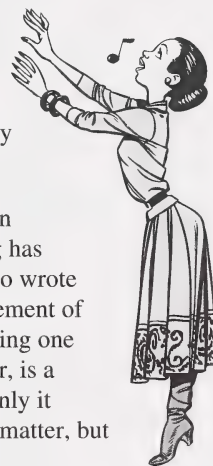
Because everyone is unique as a user of language, everyone has a unique voice. As you do your journal writing exercises throughout the course, work at finding and developing yours.

### Finding Your Voice

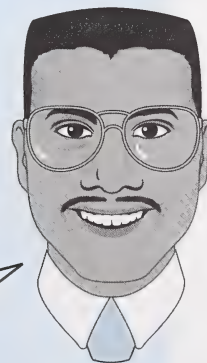
Whenever two or more teachers get together to evaluate a student’s writing (yes, teachers do discuss students’ work together at times), one of the most frequently heard comments is, “Well, it certainly has voice,” or, “Technically it’s good, but it lacks voice.”

*Style: a writer’s way of using language*

Voice is a concept similar to **style**, but it’s not quite the same thing. Voice in writing is the personal and recognizable style of a writer. A piece of writing has voice if readers get the feeling that they’re truly in touch with the person who wrote it. This is where voice differs most clearly from style. Style can have an element of artificiality about it. Accomplished writers can adopt different styles, shedding one and assuming another as easily as they change their clothes. Voice, however, is a person’s own honest, authentic way of expressing himself or herself. Certainly it changes somewhat depending on how a writer feels about his or her subject matter, but it always honestly reflects those feelings.



*So style is something you can acquire while voice is just my own, honest feelings and way of expressing myself?*



*Yes, though letting your own voice come through in your writing can also be good, students, in fact, try so hard for a sophisticated, “slick” style that their own voice—the sense that there’s a real human being communicating here—disappears. Students like these have to learn how to write in their own voice.*

The trick to writing in your own voice is to avoid trying to assume a writing style. In other words, don't try to imitate the style of another writer, and don't try to write the way you think your teacher wants you to write. Instead, write honestly and without pretence, letting all of your enthusiasm, energy, and truthfulness come through. The only adjustments that you might have to make to your writing is to polish it by correcting errors in spelling and grammar.

- Here are two short paragraphs written by elementary school students asked to describe their pets. (Writing at this level is being used because its simplicity makes it easier to analyse for voice.) The pieces are written with all their mechanical errors unchanged. Read the two pieces; then explain which one has the stronger voice.

|   |                                                                                                                                                                                                                                                                                                                                                                                                     |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|   |                                                                                                                                                                                                                                                                                                                                                                                                     |
| ○ | <i>My Dog Ralph</i>                                                                                                                                                                                                                                                                                                                                                                                 |
|   | <i>My dog Ralph is a Saint Bernard, one of the biggest kinds of dog in the world. He weighs over 75 kilograms. He is mainly brown and white with some black spots on his head. My parents won't let Ralph in the house because he smells bad sometimes and he drools alot and he is so big he can take food right off the counter. Ralph sleeps alot and he is 13 years old I like my dog alot.</i> |
|   | <i>—Robyn</i>                                                                                                                                                                                                                                                                                                                                                                                       |

|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| ○ | <i>Ginger</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|   | <i>My favorite member of my family is my dog Ginger. She's a lassie collie with this big furry ruff around her neck that I love burrying my face in because its so warm and smells so good and makes me feel safe and cozy. Ginger stays out at night but in the morning Mum lets her in and she comes right to my room and checks to see if I'm alive by licking me with a big slobbery lick right on my face, its yucky but I love waking up that way. Ginger is my best friend and I tell her all my secrets. Sometimes I forget she's a dog and I think she's really this really nice person in a dog suit. I just hope she never finds the zipper.</i> |
|   | <i>—Cory</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

2. Now go back and reread a number of your journal entries. Try to characterize your own voice and style. What's effective? What needs work? Sum up your findings in a paragraph or two.

**Compare your responses with those in the Appendix, Section 3: Activity 4.**

Finding your voice begins with telling stories about things that are close and important to you. If you tell them out loud, your voice will ring through genuinely and strongly. When you write, you may find that it is harder to keep your natural voice than when you speak. Many people tend to stiffen up when they write and try to use words and expressions that they rarely use when they speak. When they do this, their natural voice is lost. Resist this tendency. Write from your own point of view and let your voice come through. Always ask of your writing, "Does this sound like me? Is this me talking?"



As you're finding and developing your voice as a writer, you might like to try some of the following suggestions:

- Share your writing with others to see if your voice comes through effectively. Do they say, "This really sounds like you talking!"
- Practise writing dialogues in which you alternate roles.
- Adopt the personality of a character in something you're reading and write from that character's perspective.
- Read the works of a writer you admire and "listen" to his or her writing voice. Use it as a model for your own.

Whenever you revise your own writing—especially writing that is personal and expressive—check to see that your own voice comes through. Here are some questions you can ask yourself.

- Does my writing sound as if I care about the subject?
- Have I said what I really mean and feel?
- Have I written in a way that's interesting and natural?
- Have I included details that others might not have thought about?
- Does my writing sound confident?
- Does my writing sound like me?

## Activity 5: Writing Clearly and Correctly

### Writer's Handbook



One of the most valuable tools available to you as a writer is the writer's handbook. This book gives information about grammar, punctuation, parts of speech, how to write a good sentence, how to write a good paragraph, and much more. Many handbooks also offer tips for writing essays, letters, reports, and other formats.

The purpose of a writer's handbook is to help you polish your writing by correcting your mistakes in grammar and punctuation. Usually you will polish only your final draft, the one that you want to share with an audience. You don't need to worry about polishing your private writing, such as what you write in a journal, unless you want to share this writing with someone else.



First, what handbook should you use? There are a number of good ones available. Following are a few possibilities (this is by no means a complete list).

- *A Canadian Writer's Reference*, written by D. Hacker and published by Nelson Canada<sup>1</sup>
- *The St. Martin's Handbook for Canadians*, written by Lunsford, Connors, and Segal and published by Nelson Canada
- *The Canadian Writer's Handbook*, written by Messenger and de Bruyn and published by Prentice-Hall Canada
- *McGraw-Hill Handbook of English*, written by H. Shaw and published by McGraw-Hill Ryerson
- *Harbrace College Handbook*, written by Hodges and Whitten and published by Harcourt Brace Jovanovich

Writer's handbooks can vary considerably in the amount of information they contain and the way they're organized.

<sup>1</sup> At the time of writing, this book was authorized by Alberta Education as a basic resource for English 33.

Once you've acquired a handbook, the next thing to do is to familiarize yourself with the way it's organized; and because handbooks are organized differently, you're going to have to do most of this on your own. Here are some steps to follow:

**Step 1:** Carefully read the instructions most handbooks have near the front that explain how to use the book. These instructions may be contained in a preface or, as in the case of *A Canadian Writer's Reference*, they may be found under a title like "How to Use this Book."

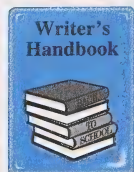


**Step 2:** Study the table of contents, noting the major and minor divisions of the book. All handbooks have a system of numbering (and lettering) the topics they discuss, and the appropriate number/letter code usually appears at the top or side of the page on which the discussion takes place. For instance, in *The St. Martin's Handbook for Canadians* dangling modifiers appear as topic c. of section 22, "Recognizing Misplaced, Disruptive, and Dangling Modifiers." On page 389, where dangling modifiers are dealt with, you'll find *mod/22c* appearing at the top (*mod* standing for *modifiers*). This handy reference tool makes locating information easier.

**Step 3:** Flip through the book, making sure you understand this sort of code and generally familiarizing yourself with the organization. Notice whether your handbook contains such things as practice exercises, glossaries, and other useful features.

**Step 4:** Check the index at the back of the book. Often it's the index that will get you to the topic you're looking for most quickly. For instance, if you're wondering about using commas between items in a series (for example "... hockey, skiing, figure skating, and bob sledding") and you're using *A Canadian Writer's Reference*, you can look up *commas* in the index, then run your eye down the list of comma topics until you come to the entry "in series, 114-15." Now you know the pages that are likely to contain the answer to your question.





Now for some practice. Use your handbook to answer the questions that follow.

1. Read these two sentences:

That's a well explained idea.

Her ideas were well explained.

Should there be a hyphen between the words *well* and *explained* in either or both of these sentences? Why or why not?

2. Correctly capitalize the title of this magazine article:

happiness is living it up

3. Is the pronoun in the following sentence used correctly? If not, correct it and explain your reasons.

Andreas gave the money to Maria and I.

4. Punctuate this sentence correctly.

Danielle can't make it on Saturday however she'll be over Sunday morning.

5. Is the comma in the sentence that follows appropriate? Why or why not?

I ran for the bus, but I tripped and sprained my ankle.

6. Correct the apostrophe errors in the following sentence.

The sign over Phyllis's store lost both its Bs back in the 80s, but it's not something that worries Phyllis.

7. Following is a sentence occurring in a composition written by a student. Is her treatment of numbers correct? If not, correct it and explain your corrections.

325 people were invited, but only about two hundred showed up; I personally shook hands with 115 of them.

8. Which of the following dates is presented incorrectly?

56 B.C.

104 A.D.

9. Rewrite the following sentence so as to correct the dangling modifier.

While stopping for a burger at a restaurant, my car was stolen.

10. Correct the wording in the following sentence.

After work Dad likes to lay down for a nap.

**Compare your responses with those in the Appendix,  
Section 3: Activity 5.**

The more you use your handbook, the more natural it will seem. You should eventually come to regard it as a writing tool as basic as paper, a pen, or a keyboard.



## Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

If you have trouble at the prewriting and/or drafting stages, what follows should give you some help.

### Prewriting

Often writers neglect the prewriting stage—or they spend as little time on it as they can. This is a serious mistake because it's at this point that you can think and plan and get ideas for what you'll be writing. Actually, the prewriting stage consists of three distinct steps: generating ideas, focusing your thoughts, and planning your work.

This discussion will focus principally on the first—and perhaps most difficult step: generating ideas.

There's room for a wide variety of individual techniques for generating ideas at the prewriting stage. Here are short descriptions of a few of the most popular ones.

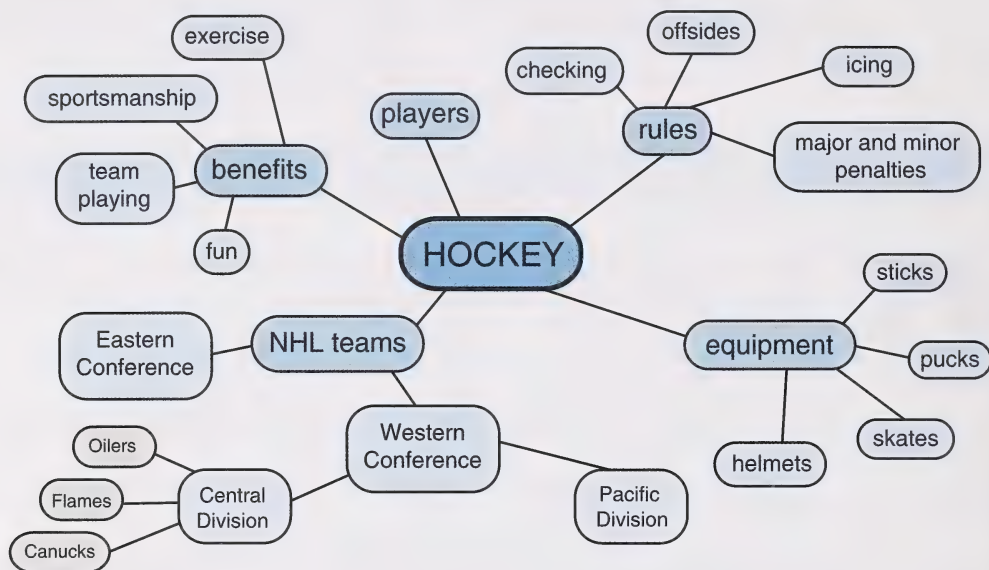
### Brainstorming

When you brainstorm, you just jot down any ideas that occur to you about a subject, no matter how unusual or “off the wall” they may seem. Then, later, you can look over what you've come up with and use the ideas that, upon more thoughtful consideration, seem workable. Technically, brainstorming is a method of generating ideas in a group situation, where one person's suggestion will trigger an idea in someone else—until a whole chalkboard may be filled up with a surprising number of creative suggestions. However, the technique can be used by one person working alone if that person is prepared to jot down whatever thoughts occur without evaluating them until later. You may well be surprised at the creative, original ideas you can come up with in a brainstorming session when you're not afraid to put down any idea, no matter how farfetched it seems at first.



## Clustering

You're probably used to creating clusters (sometimes called *webs* or *concept maps*). If you are, you should know how well this technique can work for generating ideas. Just take the main concept you'll be working with, put it in a circle in the middle of a blank page, and then around it place any related ideas that occur to you, circling each and connecting it to the main idea with a line. In more complex clusters, you'll get a network of main ideas, secondary ideas, and so on, as the following diagram illustrates.



A big advantage of clustering as a prewriting activity is that it not only helps generate ideas, but it also organizes them as you go. Clustering can help you tremendously at the drafting stage; things just seem to fall into place because you've already worked out their relationships.

## Exploratory Writing

Exploratory writing is simply writing done to see where the ideas lead. This sort of writing, done as a preliminary exercise intended to generate ideas and to “get the creative juices flowing,” can often be an invaluable exercise in preparing to write a composition or personal essay.

## Freewriting

Freewriting (also known as *timed writing*) is something like exploratory writing, but here you let yourself go even more. The trick is to keep pen on paper for five or ten minutes and to write nonstop during that time. When engaged in freewriting, if you run out of ideas before the time's up, you just keep repeating the last word you've written over and over until the thoughts start to flow again. You'll be surprised by the ideas you can generate by freewriting.



### Group Discussions

If you're lucky enough to be able to talk over ideas for a writing assignment with a group of fellow students, you'll likely find that other people's thoughts often trigger new ideas of your own—and presto! you're on your way.

### Referring to Journals and Notebooks

If you keep a writing journal (as you should now be doing) or some other form of notebook in which you jot down your thoughts, flipping through it can often provide ideas for new pieces of writing. Your earlier observations and compositions can serve as jumping-off points for new pieces of writing.

1. Pick any topic that interests you. Try brainstorming and/or clustering to get ideas for a writing assignment on that topic. See which one works best for you.
2. Now pick another topic and try freewriting for five minutes. Remember to keep writing no matter what. When you've finished, see how many "seed" ideas you've generated for a composition on the subject.

**Compare your responses with those in the Appendix, Section 3: Extra Help.**

These aren't all the prewriting techniques available to you, but there are enough here to give you a start. Experiment with the methods presented here and any others you may encounter or dream up. See which ones work best for you.

### Drafting

Drafting is the process of producing the first version of a piece of writing. You'll be doing a good deal of work on this stage later in the course. Bear in mind that at this stage of the writing process you're far from creating a final copy of the piece you're developing. As you write your first draft, you might still be finding out how you feel about a particular subject. You might even find, after reading your first draft, that you don't entirely agree with what you've just said.

What you're left with when you've finished this drafting stage is a raw product that requires a good deal more work before it's ready to be shared with others or submitted for grading.

Here are three simple hints to help you at the drafting stage:

- Don't worry about spelling, grammar, and punctuation here; leave that for the editing stage. It's a good idea, though, to highlight or circle words and constructions of which you're unsure.

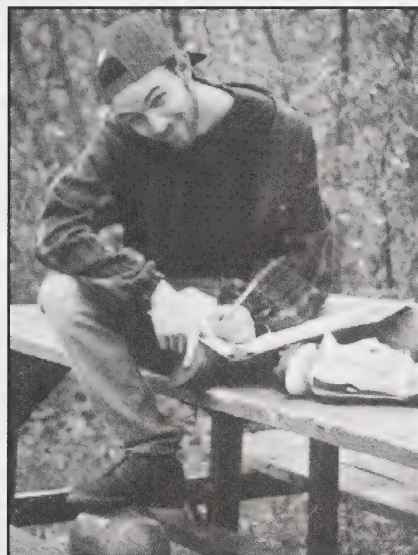


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- Leave blanks when you can't think of the right word and come back to them at the revision stage.
- Double-space your work so you can add new ideas later. It's also a good idea to write on only one side of each piece of paper in case you end up cutting and pasting later. (Of course, if you're lucky enough to have access to a computer for your writing, some of these problems won't arise.)

You'll get a chance to practise your prewriting and drafting skills—along with your revising and editing skills—in your Section 3 Assignment.

## Enrichment

### Writing Process

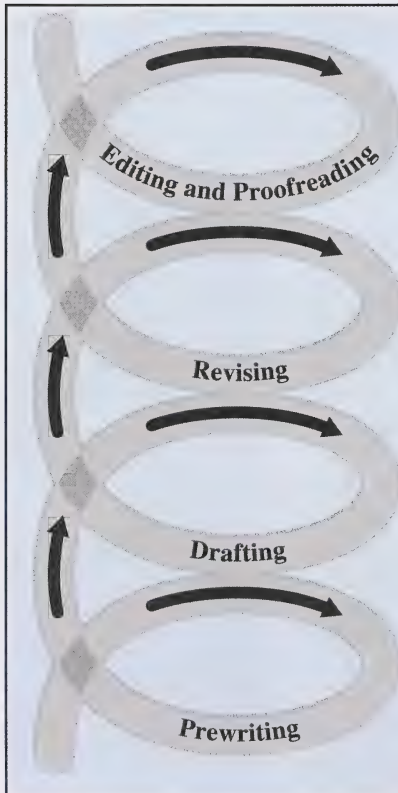
There are many ways in which to illustrate the process that writers go through. In Activity 1, you studied one model. What follows are two more ways of describing how some writers arrive at a finished composition.

**Editing:** in writing, the process of correcting grammatical problems and surface errors

**Revising:** in writing, the process of reworking an earlier draft

**Drafting:** writing a first version

**Prewriting:** generating ideas and planning for writing through such processes as discussing, thinking, brainstorming, clustering, or making lists

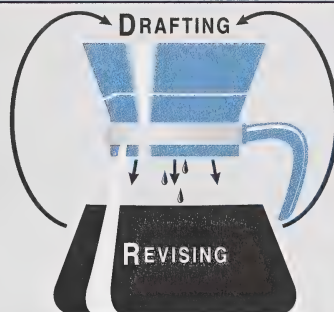


### The Writing Spiral

The writing process isn't a linear (straight line) one, but one that's recursive (it doubles back and then goes ahead). As you write, you'll find yourself heading off in one direction, then circling back, perhaps branching out, and then moving on. The whole process might be represented as in the following diagram. Study the diagram carefully. Note that the process as illustrated here spirals upward, so the explanation begins with the bottom stage.

### The Percolating Model of the Writing Process

Another model of the writing process is shaped like the filter in a coffee maker. In this model of the writing process there are only two stages: drafting and revising. These steps are repeated one after the other until the writer is satisfied with the piece of writing and feels it is ready to be shared with a reader or to be published.



In this section you have seen three models of the writing process. How do these models compare with your own writing process?

## Conclusion

The major focus of Section 3 has been on writing and learning about the writing process—especially your own. The more you know about writing and how you personally write, the more your writing will improve.

For most people, the most difficult stage of the writing process is getting started. You've been introduced to a number of prewriting strategies to help you get past that first blank page and into writing your first draft.

Many students think they can skip a few steps in the writing process and just rewrite their first draft so that it's neat enough for someone else to read. At this point, you are aware that students who do not revise or edit their compositions before sharing them with readers are making a mistake. A little time and effort put into the revising and editing stages pays off in the end by making your writing more clear, logical, detailed, and correct. It makes a much better impression on the reader than just neat handwriting.

You were introduced to the writer's handbook as a way of making your writing more clear and correct. By looking up several language-related topics, you became familiar with your own handbook. Your handbook and, of course, your trusty dictionary are tools that you will be using during the revising and editing stages of your writing process.

Part of communicating effectively through writing involves finding your own writing voice. If your readers say, "That really sounds like you talking!" then you know that you have a strong and genuine writing voice.

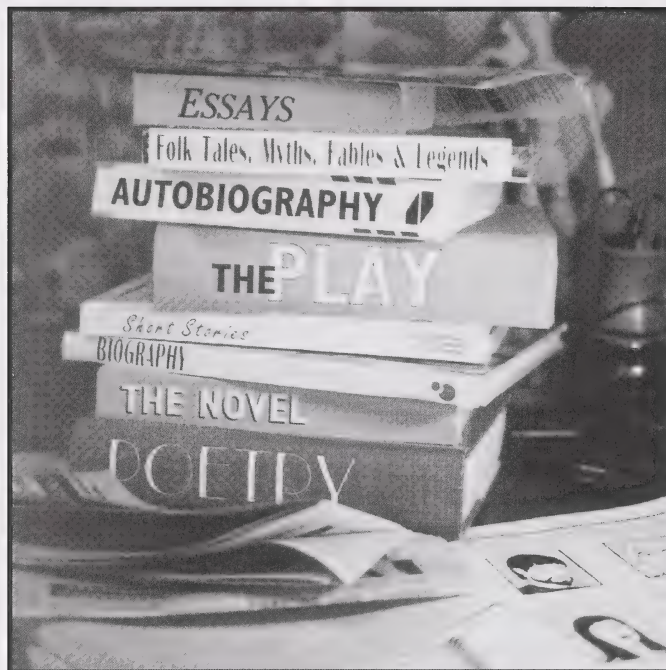
Armed with all of this new information, you should now feel more comfortable about your writing process and ready to tackle any writing you will do in English 33!

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

## SECTION

## 4

BROADENING YOUR  
HORIZONS

*Genre: a category of literature characterized by its form, content, or style—for example, poetry, short stories, novels, essays*

What type of literature do you read most often? Why? For what purpose? What is your favourite type of reading material? When you read for pleasure, do you prefer prose or poetry? fiction or nonfiction? Why?

Whatever type or **genre** of literature you prefer reading, you know that all forms of literature broaden your understanding of yourself, others, and the world.

This final section of Module 1 will introduce you to strategies that can make your reading more satisfying and more productive. You'll see how reading for information differs from reading for pleasure, and you'll realize that the approach you take to your reading is determined by your purpose for reading something. You'll continue to use your journal to explore, stimulate, and record your thoughts, and you'll learn to develop a critical response to the literature that you read.

Your Section 4 Assignment will give you the opportunity to demonstrate your understanding of one of the prereading strategies that you'll be examining in this section by responding to questions about an essay that you skimmed.

## Activity 1: Be an Active Reader



### The Role of the Reader

You probably feel that there's not much for you to learn about the reading process. You just open the book or magazine and absorb the words. Right?

Wrong! Reading is an active process that requires much more than this of the reader.

When you read, you should interact with what's written. You must bring to it all your own experiences and background and actively interpret the text. You must meet the writer halfway.

Active readers look through a piece of literature first to determine the author's purpose. They will make

**inferences** (educated guesses) while reading and then check to see if their hypotheses were correct. This is why

it's often a good idea—even a necessary one—to reread a complicated section of a story to fully understand it. When you check back—to see, for example, whether a character in a mystery story really did have an alibi for a particular time—you're playing detective and being an active reader. Checking details and the accuracy of your inferences is a productive way of reading.

Active reading also occurs when you make connections between your past experiences and the material you're reading. When you find yourself asking questions as you read, you're also interacting with the text. Sometimes you might disagree with a statement and check it out with someone who knows or with a second text—another instance of active reading.

As they read, some active readers make notes in the margin to themselves and to the author. This practice provides a genuine and a lasting interaction with the text, for those responses are right there for these readers next time they pick up the same books. (But be sure the books belong to you before you try this!)

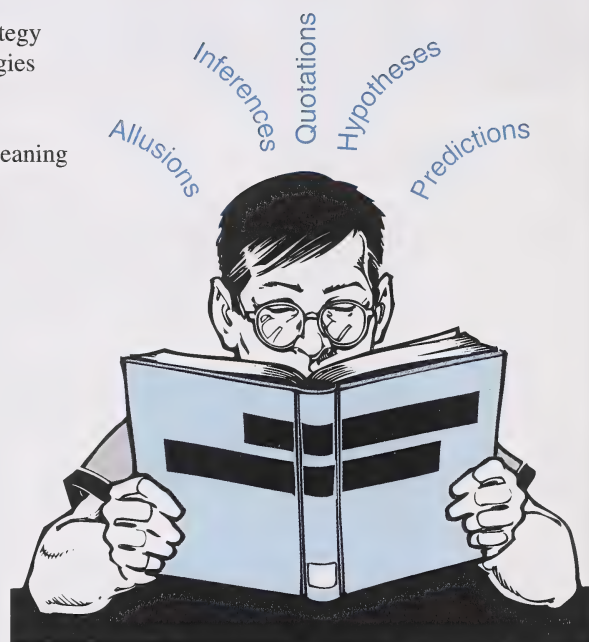
Other readers find that asking questions of themselves and the text is a good way to work their way through complex material. By asking key questions and reading to answer these questions, they find they keep from getting lost or bored. The key in each of these techniques isn't so much what's done, but what the readers accomplish by completing these actions: they stay actively involved while reading.



*Inference: a conclusion not actually stated, but arrived at by weighing the evidence*

Some people describe this sort of active reading as “making meaning” because it requires readers to participate, along with writers, in the process of creating meaningful messages out of black marks on paper. If you’re an active meaning-maker when you read, you’ll always try to do the following:

- select an appropriate reading strategy (you’ll learn a few reading strategies later in this section)
- use **context** clues to determine meaning
- predict future events
- ask questions
- hypothesize explanations—and test your hypotheses
- make inferences from things writers tell you
- use reference tools (such as dictionaries and encyclopedias) to aid comprehension



*Context: the clues in a sentence or passage that help the reader determine the meaning of an unfamiliar word or phrase*

1. Active readers try to make meaning or understand what they read. How well do you understand what you have read so far in this Student Module Booklet? Are you an active reader? Why or why not? How do you know? Respond to these questions in a short paragraph.

**Refer to the Appendix, Section 4: Activity 1, for helpful comments and advice.**

## Purpose in Reading

Sometimes your main reason for reading something is to find information. For instance, when you read the telephone book, a recipe, your physics textbook, or the TV guide, you approach your reading in a completely different way than when you read a romance or mystery novel.

When you read a work of fiction, such as a novel or poem, you’re mainly concerned with what you experience as you read. You’re interested in learning more about the characters and what they’re going to do to deal with the problems they encounter.

It’s important to realize that your **purpose** for reading affects the way you go about reading different material. One important reading strategy to consider is setting your purpose when you begin.

*Purpose in reading: the reason for reading—for enjoyment, to learn something, to find specific facts, etc.*

2. Imagine that you're reading a short story. Are you reading to find out the main character's attitude about something, or are you reading the story just to enjoy it? How might the difference in purpose affect the way you read the story?

**Compare your response with the one in the Appendix, Section 4: Activity 1.**

As you've just seen, you can read the same material in different ways because you may have different purposes. For instance, if you read a cookbook for enjoyment, you'll probably focus on tastes and sensations, images, feelings, and memories of previous meals that are triggered by your reading. On the other hand, you may read it to find an imaginative recipe that uses ingredients that you already have at home; then your reading is focused in a totally different direction because your purpose is different.

Good readers learn to set their own purposes just like good writers do. Setting your purpose helps shape the direction that your reading will take. In addition, your comprehension improves because you pay more attention to the details that fulfil your purpose.

3. What are some purposes that you could set for reading the following items? List in point form at least two purposes for each.
  - a. the cartoons in the newspaper
  - b. a magazine article about recycling
  - c. an historical novel set in Europe during the Middle Ages

**Compare your responses with those in the Appendix, Section 4: Activity 1.**

## Activity 2: Reading for Information



Have you ever wished you could read faster and with better understanding than you do now? Reading more quickly and efficiently would let you cover your textbooks and references in a shorter time and give you better comprehension of the content. This would make reading for school or a job much easier and it would help you enjoy your reading more. Reading is a skill that can provide enjoyment and enrichment throughout your life. This activity focuses on reading strategies that will help you find the facts you need as quickly and easily as possible.



Reading is a skill you can improve. No matter how fast you read, you can still increase your reading speed and comprehension. It does, however, take an understanding of how reading works, and a conscious effort to practise reading at faster speeds until it becomes natural. This activity should provide you with that understanding and practice.

## Reading Flexibility

The best readers are flexible readers. They do not read everything in the same way. Reading speed should depend on the reading material and your purpose. Although some reading situations demand speed, speed is not appropriate for all purposes and materials.

*Reading speed should depend on the reading material and your purpose.*

You should be prepared to use various reading rates from slow, careful reading to very rapid reading. You should learn which reading rate is most appropriate for each reading situation that you experience. For every reading situation there are three steps to take before beginning to read.



### Step 1: Know Your Purpose for Reading

You may be reading the material to get a general idea about the topic, to find one particular fact, learn every detail in the selection, or maybe to understand how to do a certain task. Establishing a clear reason for reading the material gears your mind to pick up on only the necessary details in the selection. You read to satisfy that purpose. You will find the reading easier if you know why you are reading, and what particulars you want to gain from the reading.

### Step 2: Preview the Material

Before you begin to read, preview the material to get an idea of its organization, content, and difficulty. Familiarity with the general layout, organization, and topic of the selection acts as a road map, guiding you through the selection, allowing you to notice the details you need to satisfy your purpose.

### Step 3: Determine Reading Speed and Technique

Choose the reading speed and technique that best suits your purpose and material. If your purpose was reading for pleasure, or the material was easy, naturally your reading speed would increase. Gaining an understanding of complex material would require a much slower, careful reading. Your ability to adjust your rate is necessary to maximize your reading efficiency.

The chart that follows indicates the type of reading and speed required for various purposes and materials.

| Type of Reading  | Approximate Speed (words per minute) | Purpose for Reading                                                                                                                 | Difficulty of Material                                                                                                         |
|------------------|--------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| scanning         | 1500                                 | <ul style="list-style-type: none"> <li>• previewing material</li> <li>• locating specific facts</li> </ul>                          | <ul style="list-style-type: none"> <li>• almost any level of difficulty</li> <li>• factual material</li> </ul>                 |
| skimming         | 1000                                 | <ul style="list-style-type: none"> <li>• gaining a general impression</li> <li>• looking for main ideas</li> </ul>                  | <ul style="list-style-type: none"> <li>• almost any level of difficulty</li> <li>• factual material</li> </ul>                 |
| very rapid       | 400 to 500                           | <ul style="list-style-type: none"> <li>• leisure reading (for entertainment)</li> </ul>                                             | <ul style="list-style-type: none"> <li>• easy, light, fast-moving fiction</li> </ul>                                           |
| rapid            | 350 to 400                           | <ul style="list-style-type: none"> <li>• looking for more important ideas or facts</li> </ul>                                       | <ul style="list-style-type: none"> <li>• fairly easy material</li> </ul>                                                       |
| average          | 250 to 350                           | <ul style="list-style-type: none"> <li>• looking for ideas and general information</li> </ul>                                       | <ul style="list-style-type: none"> <li>• average difficulty (e.g., magazines, travel books, more difficult novels)</li> </ul>  |
| slow and careful | 50 to 250                            | <ul style="list-style-type: none"> <li>• retaining every detail</li> <li>• weighing the truth of more demanding material</li> </ul> | <ul style="list-style-type: none"> <li>• material with difficult concepts and vocabulary (e.g., technical material)</li> </ul> |

## Skimming

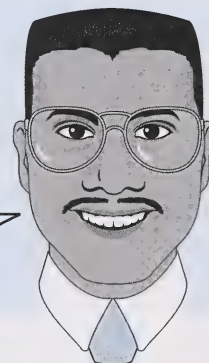
*Skimming: a time-saving reading technique in which the reader quickly reads only the most important sections of a piece of writing to get a general idea about the content*

**Skimming** is the ability to read quickly (about 1000 words per minute), skipping large sections of material. Skimming is most often used to get a general idea about the content of articles and other nonfiction works, but it can also be used on works of fiction. When you skim a selection, you read titles, headings and subheadings, the first sentence of each paragraph, the entire introductory and summary paragraphs, any text that is highlighted or set off, charts, tables, diagrams, pictures, captions, and key words or phrases.



*Hey, that's kind of what I do with each module of my distance education courses. Before I begin working on a module, I always flip through it to get an idea about what's in it. I look at the section introduction pages, the activity headings and coloured subheadings, and pictures and charts, and stuff—anything that catches my attention. I wind up reading a few sentences here and there out of interest or to check if my predictions are accurate. Does that mean I've been skimming all along without realizing it?*

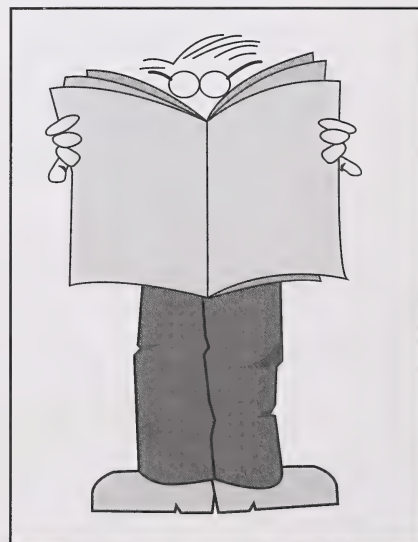
*Yes, Suzanne, you've been skimming over the modules in order to learn a little about the content before you actually begin. It's actually a very good strategy, because it gets you thinking about the topics that you will encounter.*



Often you read material from which you want only the main ideas. You'll save yourself a great deal of time if you can skim a selection, leaving out the specific details and grasping only the main ideas. Occasionally, you may have light material from which you want only a general impression or general idea of its content. The ability to skim is also useful when you review texts or notes for exams; you can skim over material you know well, until you come to material that needs careful review.

Again, it is important to set your purpose before skimming. Is your purpose to find the main idea, or to recognize the main details? Is it to get just a general idea of what the article is about, or what areas its content covers? Or are you skimming to find information to help you answer particular questions?

Suppose you want to find the main ideas in a selection. In speculating, you will consider that the main ideas are most often presented in the introduction, first sentence of each paragraph, and in the conclusion. You would, therefore, read those sections more carefully as you skim.



## GOVERNMENT UNVEILS NEW ENVIRONMENT POLICY

Lorem Ipsum alpo fo yi tuy lke khij nome quert typiu frip oni frah toupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt.

Zorpefn klivro jrl tyl weejeor yip ortelsim mimro franzo. Illi panmu ootri wexes oy pohgfr. Mhurf loibo gapif il esminon croc wilx. Riu depa nom igt.

### THE PLAN

Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr hurf loibo gapif il . Erti poy figlio arizo ni deza.

Esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim.

### ZERO TOLERANCE

Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak.

Opefn klivro jrl tyl weejeor yip ortelsim. Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif lgra memnastio loiry ill vak. Kope klivro jrl tyl weejeor.

Porem Ipsum alpo fo yi tuy lke khij nome quert typiu frip oni frah toupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Mhurf loibo gapif il esminon croc wilx. Riu depa.

Opri opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim.

### INCENTIVES

Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak. Pklivro jrl tyl weejeor yip ortelsim Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx.

Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro.



### ENFORCEMENT

Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak. Kelf opefn klivro jrl tyl weejeor yip ortelsim.

### EDUCATION

Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo illi panmu ootri wexes oy pohgfr. Whurf loibo gapif il esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak.

Apefn klivro jrl tyl weejeor yip ortelsim Kelf opefn klivro jrl tyl weejeor yip ortelsim mimro franzo ill esminon croc wilx. Riu depa nom igt. Foupo algra memnastio loiry ill es tu cent vak.

Respond to the following questions after skimming the article that follows. First read each of the following seven questions carefully. Determine exactly what types of information you need to find and where in the article you would most likely find that information. Then skim the article entitled “Take Your Medicine, Please: If you don’t, it can hurt both your health and your pocketbook.” **Remember to only skim the article; don’t read it.** Give yourself no more than 30 seconds to skim the article. Then return to these seven questions and respond to them in your notebook.

1. Look at the title and the subtitle. What do you predict the article will be about?
2. Look at the picture that accompanies the article. Does the message communicated by the picture support or contradict your prediction about what the article will be about?
3.
  - a. How many main ideas do you think this article will deal with? How do you know?
  - b. List the main ideas that will be covered in this article.
4. What are two actions the article mentions that can be dangerous as well as wasteful?
5. What is the most common reason why patients don’t take the medication their doctors have prescribed?
6. What are some of the innovations that could help patients take their medication properly?
7. What is the writer’s final word of advice about reducing the problems with the way medication is used?

**Compare your responses with those in the Appendix, Section 4: Activity 2.**

## Take Your Medicine, Please<sup>1</sup>

If you don't, it can hurt both your health and your pocketbook

By Katharine Vanderlinden

If you're like most people, you have no problem following a course of painkillers prescribed for, say, a sprained ankle. You're in pain, you expect the pills to help and you only have to take them for a few days. But what if the medication is for high blood pressure? You might feel fine, yet your doctor has prescribed pills to be taken two or three times a day, indefinitely, to prevent heart disease some decades down the road. What's more, perhaps the drug makes you dizzy or gives you heart palpitations. And your doctor hasn't explained—or you haven't understood—why it's important to take the pills exactly as directed. In this scenario, it's easy to be confused. It's easy to forget a few pills or decide to take a “drug holiday” now and then. It's easy to stop taking your pills altogether.

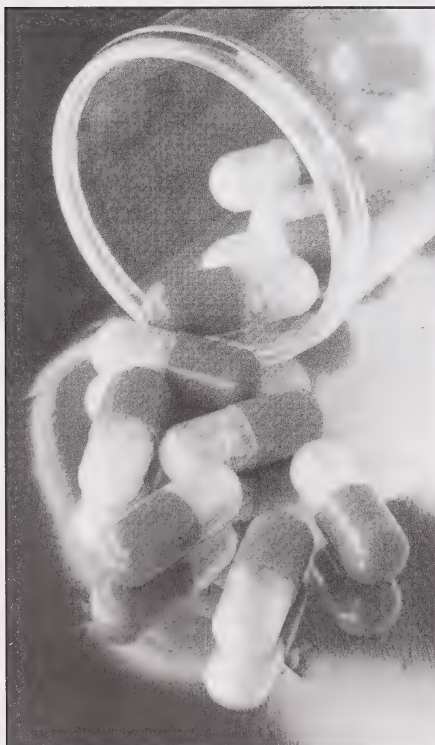


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And that's just what many people do. Studies show that some 50 per cent of all patients take medication improperly, including instances in which prescriptions aren't filled, or refilled, medication is stopped too soon, doses are skipped, people overdose and incompatible drugs are mixed. In fact, this behaviour is so common and costly that doctors have a term for it—“patient nonadherence”—and consider it its own risk factor in some diseases.

### The Cost of Nonadherence

Incorrect drug use accounts for billions of dollars a year spent on such things as wasted drugs, hospital admissions and worker absenteeism. Human health costs are similarly high, ranging from continuing malaise to death.

“At one end of the scale are infections for which antibiotics are prescribed,” says Dr. Frans Leenen, director of the hypertension unit at the University of Ottawa's Heart Institute. “As soon as symptoms disappear, people may stop taking the drugs. But the bacteria haven't been killed off, so the infection recurs. At the other end of the scale are diseases like leukemia, for which stopping remission-maintenance drugs is life-threatening. In between are such conditions as high blood pressure, for which the consequences of nonadherence—heart attacks or strokes—may be delayed by many years.”

Overtreatment can occur when patients forget or skip pills, then double up the next time to compensate. In the case of hypertension drugs, blood pressure can then drop dangerously low, resulting in dizziness (which could lead to a fall and broken bones) or even a mini stroke; resuming the pills after a period of time can cause an overdose reaction.

### Overmedication, Bad Combos and Misuse

Taking too many or the wrong combination of drugs can also be dangerous or wasteful.

<sup>1</sup> The article by Katharine Vanderlinden, taken from *Canadian Living*, February 1995, pp. 43 to 45. Reprinted with the permission of Katharine Vanderlinden.

Sometimes doctors are too quick to offer a drug solution; sometimes patients demand inappropriate medication. Dr. Robert Schellenberg, a medical professor at the University of British Columbia in Vancouver, recalls that when he was in clinical practice, “I’d look at a patient’s sore throat and say, ‘It’s a virus; you don’t need antibiotics.’” Often the patient would simply call up another clinic and get the medication there.

Harmful drug interactions can result when patients are taking medication prescribed by several doctors, none of whom are aware of the full list. Some drug combinations are toxic; others reduce effectiveness.

Patients are especially likely to misuse medication in certain situations, says Jane Irvine, director of the cardiac psychology program at Toronto Hospital. One occurs when they have an asymptomatic condition, such as high blood cholesterol, with medical consequences comfortably in the future. In another, the treatment itself causes problems. “Diabetics often feel worse when blood sugar is in control—they may feel tired, edgy and nauseous because they’ve actually become hypoglycemic. To avoid that, they underdose themselves.” A third high-risk situation involves chronic conditions, which demand lifelong drug treatment.

Whatever the medical situation, the most common reason patients give for not taking their medicine is that they don’t think they need it. Dr. Dorothy Shaw, a professor of obstetrics and gynecology who has lectured in doctor-patient communications at the University of British Columbia, says, “Adherence has to do with the patient’s perception of the seriousness of the disease and the effectiveness of the treatment offered. It has nothing to do with what the doctor believes.”

This can be frustrating for doctors, who watch patients blithely ignoring their expert opinion and advice. But patients can be frustrated, too. They may be wary of drugs or “pill-pushing doctors,” or they simply may not understand what they’re supposed to do or why it’s important to do it.

“People want drug information but often don’t know how to get it,” says Judith Erola, president of the Pharmaceutical Manufacturers Association of Canada (PMAC), whose 1994 Knowledge Is the Best Medicine campaign drew thousands of requests for drug information from

patients and health professionals.

## A Prescription for Better Adherence

Patients forget half of what their physicians tell them by the time they leave the office. Yet doctors often think that once they’ve handed a patient a prescription, mission accomplished, says Suzanne Kurtz, associate professor of communication in the faculties of education and medicine, University of Calgary. Then if they don’t hear back from the patient, they assume the treatment is working, when in fact it may mean the patient has thrown the prescription in the garbage. Clearly, good communication is crucial to patient adherence.

“Most of us forget what we’re told once,” Kurtz says. Physicians should repeat information and write it down, even though this may go against their idea of medical efficiency. They should ask patients to describe what they understand the diagnosis and treatment to be; then they should find out if patients have any concerns or beliefs that might affect adherence. But communication goes both ways. Patients should be more assertive, which doesn’t mean donning boxing gloves but asking the right questions. The best relationship is a collaboration, one in which physicians and patients freely give and receive information.

## The Right Stuff

The drugs chosen can themselves help patients stick to their programs. “Drugs should be tailored to the individual,” says Leenen. “Patients should understand that if one drug causes side effects, they can often switch to another.” Especially helpful are new, longer-acting drugs, which allow patients to take, say, one easy-to-remember pill a day instead of four.

Other helpful innovations are patches, injectable drugs, packages that dispense a course of treatment one pill at a time and home-monitoring devices.

Because patients are human, they will always make mistakes, but a lot can be done to reduce the odds. The bottom line is that patients should know why they’re taking their medication—and they should take it.

How well did you do with the last seven questions that dealt with skimming the article? How many of your responses were correct? Do you think you need more practice with skimming in order to improve your skills? Assess your strengths and weaknesses with skimming, and work on overcoming your weaknesses.



Listen to the discussion on your companion audiocassette to hear how one group of students assess their problems with skimming and what they will try to do to become better skimmers.

Now read over the article "Take Your Medicine, Please." Take your time. You're reading the article for enjoyment and understanding this time.

Skimming the article gave you a general idea about the content. But now you've read the whole article slowly and carefully. What information does this article contain that you didn't realize it contained before?

## Scanning

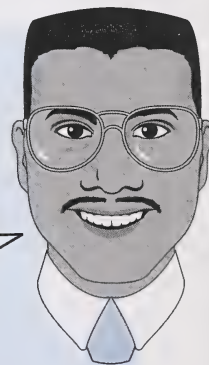
*Scanning: a reading technique used to find facts or information quickly by locating key words*

**Scanning** is a technique used to quickly find a specific fact or piece of information. When scanning, you do not read the selection word by word. Instead, you let your eyes run over the sentences until you spot the key fact you want. When scanning, you are reading approximately 1500 words per minute.



*1500 words a minute? There's just no way I'll ever be able to learn to scan. I just can't read that fast.*

*Don't panic. You know more about scanning than you think. You likely already use this skill when you look at the classified advertisements in a newspaper. You run your eye very quickly through the items to find the section you want. You also use this reading skill to scan indexes, tables of contents, and boldface chapter headings to determine whether or not a particular book has the information that you need.*



If you want to find out what is on television at nine o'clock on Tuesday evening, you do not read the whole "T.V. Listings" from the front cover to the entry for that time. You leaf through until your eyes catch the appropriate day. Then your eyes quickly skip down the columns until "9:00" catches your attention. Then you can read that listing. This is scanning, looking for specific information. Good scanners race along, extremely fast, and after scanning an article are usually able to answer only the questions they are researching.

### The Three Levels of Scanning

- The first level is very rapid. You are looking for a particular item such as a proper name or date.

**Example:** If you were looking for the year that Alberta became a province, you would know that you must look for *numbers* arranged in the form of a date.

- The second level involves looking for an answer worded like the question.

**Example:** If you were asked the temperature range for an Alberta winter, you might look for the words *Alberta, temperature, and winter*.

- The third level involves looking for an answer that is **not** worded like the question.

**Example:** If you were asked about the climate of Alberta, you might look for the words associated with climate, such as *temperature, humidity, and rainfall*.

Scanning, then, is used when your purpose is to search for just a few words of information. Usually answers to the following four questions can be found by scanning, for their answers will be factual.



When getting ready to scan, follow these steps:

- Be sure you have your purpose clearly in mind. Often your purpose is set for you by the questions that you must answer.
- Predict or speculate what form the answer will take. For example, if the question asks, “Who . . .?” you could speculate that the answer could be a name. Thus, your eyes would search for capital letters beginning the name. If the question asks, “When . . .?” you would look for *target words* having some relationship to time. It could be a specific time of day—you would look for numbers, like *2:10 p.m.* Or it could be a date or time in history—usually requiring you to search for numbers, as in *June 15, 1944*, or as in the *17th century*. Or it could be asking for time in a more general sense, such as *in the morning*, or *late in the evening*.

Speculating on possible answers will gear your eyes to pick up on only the appropriate types of information as your eyes sweep the page.

- Scan the material, moving your eyes rapidly down the columns of print, recognizing only the words related to the type of information for which you are scanning.

Respond to the following questions by scanning the article “Take Your Medicine, Please.” Before you begin to scan for answers to these questions, think about what form each answer will take. In your notebook write down these target words or clues. Then begin to scan for the answer. The first one has been done for you as an example.

8. What percentage of patients take medication improperly?

Target: numbers between zero and 100, %, per cent

Answer: 50 per cent

9. What is the name of the doctor who said that as soon as symptoms disappear, people may stop taking the drugs?
10. Who is the president of the Pharmaceutical Manufacturers Association of Canada?
11. What are five actions that are described by the term *patient nonadherence*?
12. How much money is wasted each year because of nonadherence?

**Compare your responses with those in the Appendix, Section 4: Activity 2.**

13. Indicate the reading speed appropriate for the following reading situations. Consider both the difficulty of the material and the purpose for which it is to be read. Before you begin, you may wish to review the chart that you studied earlier in this activity under the heading “Reading Flexibility.” Choose from these reading speeds:

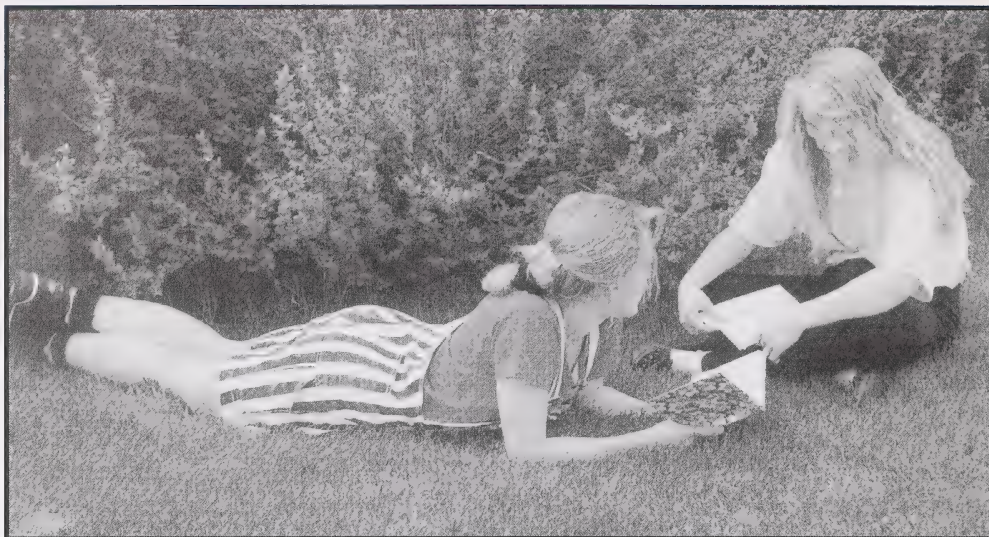
- |            |              |                    |
|------------|--------------|--------------------|
| • scanning | • rapid      | • skimming         |
| • average  | • very rapid | • slow and careful |

| Type and Difficulty of Reading Material                                                                | Purpose for Reading                                                                                                                                    | Appropriate Reading Speed |
|--------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|
| a. a section in your writer's handbook that explains the procedures for writing a good research report | <ul style="list-style-type: none"> <li>to discover and understand how to write a research report</li> </ul>                                            |                           |
| b. a short story in a slick magazine                                                                   | <ul style="list-style-type: none"> <li>to spend your leisure time enjoyably</li> </ul>                                                                 |                           |
| c. an article in <i>National Geographic</i>                                                            | <ul style="list-style-type: none"> <li>to discover general content, and to decide whether or not the article would be suitable for a report</li> </ul> |                           |
| d. an encyclopedia article about Adolf Hitler                                                          | <ul style="list-style-type: none"> <li>to find out his place of birth</li> </ul>                                                                       |                           |
| e. Robert Frost's "Stopping by Woods on a Snowy Evening"                                               | <ul style="list-style-type: none"> <li>to prepare an oral presentation about the theme of the poem</li> </ul>                                          |                           |
| f. a chapter from a Social Studies 30 textbook about the events leading up to WWII                     | <ul style="list-style-type: none"> <li>to obtain a thorough understanding and retention of the material in preparation for a test</li> </ul>           |                           |
| g. a fire-insurance policy                                                                             | <ul style="list-style-type: none"> <li>to find out the exact coverage to decide whether to purchase the policy</li> </ul>                              |                           |
| h. a horror novel by Stephen King                                                                      | <ul style="list-style-type: none"> <li>to spend your leisure time enjoyably</li> </ul>                                                                 |                           |
| i. a chapter from a Biology 30 textbook about the absorption of nutrients by the human body            | <ul style="list-style-type: none"> <li>to find the main ideas</li> </ul>                                                                               |                           |
| j. the entertainment section of your daily newspaper                                                   | <ul style="list-style-type: none"> <li>to find out where a certain movie is showing</li> </ul>                                                         |                           |

Compare your responses with those in the Appendix, Section 4: Activity 2.

In this activity, you've learned a few strategies for reading for a very practical purpose—to get a general idea about the content of a written text or to quickly pick out the facts that you're looking for. Naturally, there is much more to the reading process than simply scanning and skimming. You also read purely for enjoyment and to experience new things. Activity 3 will talk about reading for pleasure.

### Activity 3: Reading for Enjoyment



People read for a variety of purposes. Sometimes it's to learn new information, sometimes it's to locate a specific fact, and sometimes it's to survey or preview something to be read in greater depth later.

Of course not all the reading you do is simply to acquire information. Much of it is done for the intrinsic worth of the experience itself. Whether it's getting caught up in an absorbing adventure novel, relaxing with an easy-reading romance, enjoying the sounds, rhythms, and images of your favourite poetry, or sinking your teeth into a challenging work of literature, a great deal of the reading people do is done purely for enjoyment.

Written works intended to be read simply because of their own intrinsic qualities can be broadly defined as *literature*. In fact, the term can be more broadly applied—to include things people watch (TV dramas, films) and listen to (poetry readings, radio plays), as long as those things are based on language and are meant to entertain or provide an **aesthetic** experience for viewers and listeners.

***Aesthetic:**  
relating to  
beauty rather  
than practicality*

You may be aware of the pleasure that experiencing literature can provide. If you've enjoyed a well-made movie, read a good book, or appreciated the lyrics of a meaningful song, you've taken pleasure in literature.

What works of literature have you enjoyed in the last six months? Did you read any novels? Short stories? Poems? Did you see any plays? What sort of songs have you enjoyed listening to? What are the messages in those songs?

Sometimes the pleasure you take in a work of literature is based primarily on its content, like when you get caught up in the plot of a murder mystery. But sometimes the language itself contributes much to the aesthetic enjoyment literature can provide.

Think back briefly to your childhood. Do you recall enjoying the following nursery rhymes?

Little Miss Muffet  
Sat on a tuffet,  
Eating her curds and whey;  
Along came a spider,  
Who sat down beside her,  
And frightened Miss Muffet away.

Peter, Peter, pumpkin eater,  
Had a wife and couldn't keep her;  
Put her in a pumpkin shell,  
And there he kept her very well.

Mary, Mary, quite contrary  
How does your garden grow?  
With silver bells  
And cockle shells  
And pretty maids all in a row.

Hey diddle diddle,  
The cat and the fiddle  
The cow jumped over the moon;  
The little dog laughed  
to see such sport,  
And the dish ran away with the spoon.

Georgie Porgie

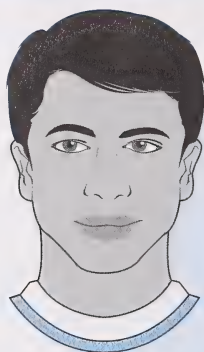
Ring around the Rosie  
Husha, husha  
Down the daisy  
Pocket full of posies

Georgie Porgie, pudding and pie,  
Kissed the girls and made them cry;  
When the boys came out to play,  
ran away.



Humpty Dumpty sat on the wall  
Humpty Dumpty had a great fall,  
All the king's horses  
And all the king's men  
Couldn't put Humpty together again.

Unless you knew the historical origins of rhymes like these, their content wouldn't have meant much to you. What, then, is it that children enjoy so much about this kind of nonsense verse that makes them insist that their parents recite the verse over and over again?



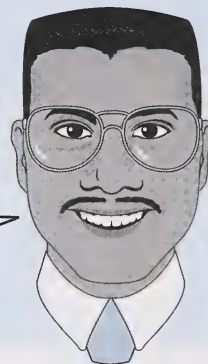
*That's easy! It's the sounds of the words, the simple rhymes, and the strong, regular rhythms.*



*And don't forget the funny pictures they conjure up—imagery, I guess you'd call it.*



*This is all very nice, but I personally don't devote a lot of time listening to nursery rhymes!*



*No, but I suspect you still possess that ability to enjoy language when it's used creatively, Maria. I've heard you listening to rap music; isn't it the rhythm, rhymes, and imagery that appeal to you in that?*

Whether your personal preferences tend toward watching a well-scripted movie, listening to the lyrics of a song, enjoying a skilfully crafted novel, or experiencing a poem being recited, this ability to take aesthetic pleasure in literature, written or spoken, is one you should continue to develop and strengthen all your life.

The poem “The House was Quiet and the World was Calm” by American poet Wallace Stevens describes the experience of losing touch with the world around you while you are absorbed in a good book. It's an experience you may know well—you're so caught up in what you're reading that you seem to become one with the book.

Read “The House was Quiet and the World was Calm.” As you read, open yourself to the poem's language, noting how it helps develop the feeling of the experience the poet is describing. Read the poem two or three times before answering the questions that follow.



## The House was Quiet and the World was Calm<sup>1</sup>

*Wallace Stevens*

The house was quiet and the world was calm.  
The reader became the book; and summer night

Was like the conscious being of the book.  
The house was quiet and the world was calm.

The words were spoken as if there was no book,  
Except that the reader leaned above the page,

Wanted to lean, wanted much most to be  
The scholar to whom his book is true, to whom

The summer night is like a perfection of thought.  
The house was quiet because it had to be.

The quiet was part of the meaning, part of the mind:  
The access of perfection to the page.

And the world was calm. The truth in a calm world,  
In which there is no other meaning, itself

Is calm, itself is summer and night, itself  
Is the reader leaning late and reading there.

### JOURNAL ENTRY A

In your journal respond to the following ideas.

Write a personal response to the poem “The House was Quiet and the World was Calm.” Can you identify with the speaker of the poem? How do you feel about reading literature?

1. In this poem, language, rhythm, and subject matter all work to produce a feeling—an emotional response—in the reader. In a sentence or two try to describe the feelings you experienced when reading the poem.

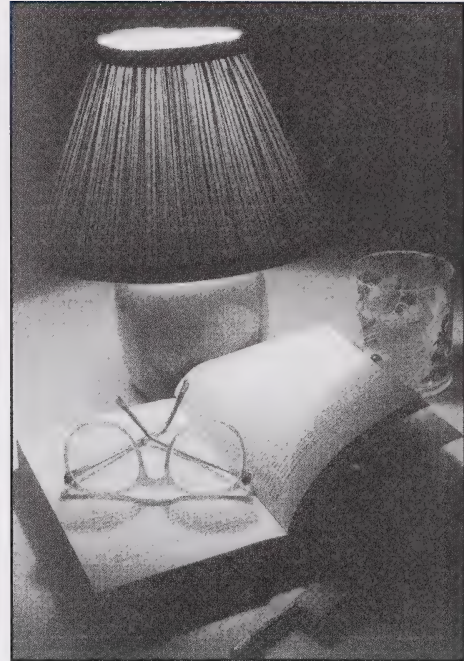
<sup>1</sup> Alfred A. Knopf, Inc. for the poem from *Collected Poems* by Wallace Stevens. Copyright 1947 by Wallace Stevens. Reprinted by permission of Alfred A. Knopf, Inc.

2. This poem contains a good deal of repetition.
  - a. Point out two examples of the use of repetition in the poem.
  - b. What effect does this repetition have on the reader?
3. Note the poem's **diction**—the specific words the poet uses. How does the diction contribute to the feeling the reader experiences?
4. Practise reading the poem aloud several times, using such things as volume, speed, tone and emphasis to enhance the **mood** you think the poet intended to create. When you feel confident, tape yourself reading the poem; then play your recording for a partner or family member. Ask this person to describe the mood or feeling he or she got from hearing your oral interpretation.

***Diction:** the choice of words and level of language*



***Mood:** the overall feeling or impression produced in the reader or listener by a work of literature*



### Compare your responses with those in the Appendix, Section 4: Activity 3.

In the preceding questions you were asked to think about how various elements of “The House was Quiet and the World was Calm” contributed to the feeling or mood the poem creates. Its gentle rhythm, its repetition, the words the poet uses, the almost conversational level of language, the subject matter discussed—all of these elements clearly contribute to the poem’s mood and help get across the message and feeling the poet wished to convey to his readers.

A good work of literature should be able to satisfy a reader on all these fronts; reading good literature involves both understanding and taking an aesthetic pleasure in the way the piece was written. A nonsense poem full of wonderful rhythms and sounds can’t satisfy intellectually; and a work of abstract thought that’s dry and dull can’t satisfy aesthetically. It’s when these two elements—understanding and aesthetic pleasure—come together and complement each other that a truly satisfying experience of reading for pleasure can occur.

### JOURNAL ENTRY B

In your journal respond to the following ideas.

What’s your favourite way of experiencing literature—reading silently, listening to someone else speak or read, watching plays, movies, TV dramas? Or does it, perhaps, depend on your mood, or the circumstances, or the literature itself? Write a few paragraphs explaining your response.

Just as good writers and speakers must always be aware of their purpose(s) in writing or speaking, so too must good readers be aware of why they're reading—and tailor their reading strategies accordingly. As you read the literary selections you'll encounter in this course—and when you approach any other reading material—always use an appropriate reading technique. Above all, whenever you read literature, be sure to leave yourself open to the aesthetic experience such writing can offer you.

## Activity 4: Reader Response

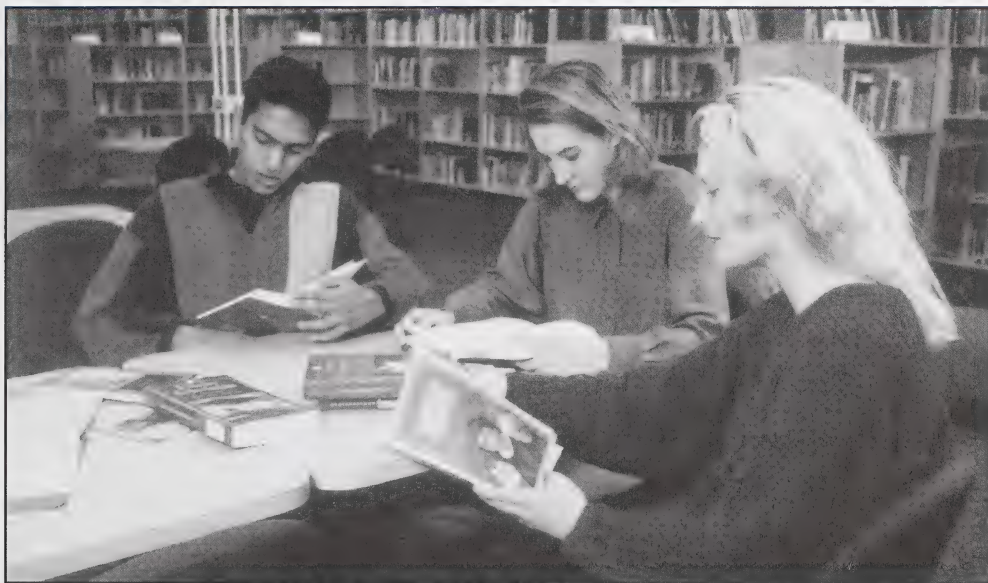


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There is more to reading than just looking at words on a page to learn what the writer wants to tell you. The words by themselves don't tell the whole story; it's what your mind does with those words that makes the story complete.

### A Different Reader, A Different Story

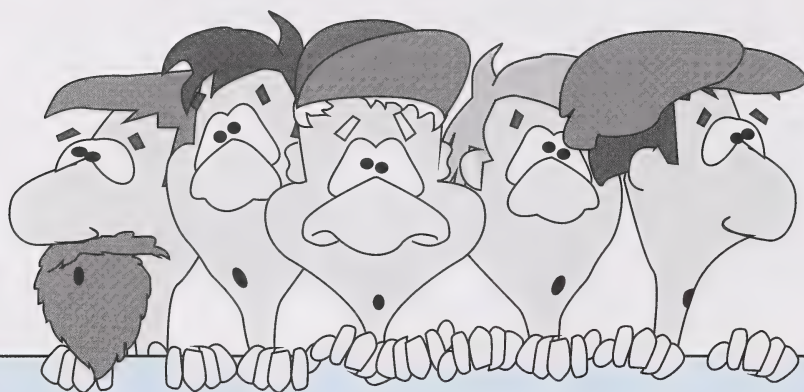
Reading is a very personal experience. No two people experience a work of literature in exactly the same way. How the literature that you read affects you depends to a great extent on your background—your values, attitudes and beliefs, your maturity and reading ability, and your life experiences. As you read any written work, your mind is actively trying to find its meaning. How does the mind make sense of a written work? It compares the people, things, events, and situations in the writing to similar people, events, things, and situations in your memory. The words that you read trigger these memories, and the memories become part of what you're reading. What you bring to your reading helps determine how you visualize the writer's message and how the message affects you emotionally. Everyone has a different background and different memories; therefore, everyone will experience a written work somewhat differently.

1. Why would different readers rarely have identical responses to the same written material?

**Compare your response with the one in the Appendix, Section 4: Activity 4.**

The fact that a piece of literature can be experienced somewhat differently by each reader suggests that the reader's role is just as important as the writer's in creating a meaningful and enjoyable experience.

Readers try to relate what they read to their own lives. Only then does what the author has written become meaningful and relevant to the reader. In order to try to connect with a piece of literature, active readers ask questions. Here are some questions to ask yourself while reading a work of literature:



*Note: These questions can also be used to prepare for journal writing.*

- Which character in the story is most like me? Why?
- What is my attitude toward the events that are unfolding in the story?
- Have I ever been in a similar situation? How did I deal with it? In retrospect, was this the best way to deal with it? How did it feel to be in that situation?
- Do I agree with the writer's point of view?
- What things in this literature disturb me? Why?
- What memories or emotions does this literature trigger? Why?
- What parts don't make sense to me? Is it because I have never experienced something similar? Where can I find out more about the thing that confuses me?
- How do I imagine the characters, places, and things in the literature to look? Why do I imagine them to look the way they do? How much has the author's description influenced what I imagine; how much of what I see has come from my own background, experiences, and memories?



*In the first section, we talked about our journey through life and thought about how we might change along the way. So, what happens as I grow older and experience new things and maybe develop new attitudes and stuff? Won't that change the way I respond to literature?*

*That's a very interesting idea, Maria. Yes, as you mature and gain knowledge and new experiences, you'll bring new and different ideas to bear on your reading. There's also a very good chance that you'll respond quite differently to the same piece of literature when you read it at different times of your life.*



## Developing a Critical Response



In English 33, and perhaps in previous courses, you've learned about keeping a journal to record your personal responses to the literature, visuals, and ideas that you encounter in the course.

Understanding literature and visuals begins with a personal response. You respond emotionally to stories, poems, dramas, cartoons, posters, paintings, photographs, or films. You may not always be conscious of the fact, but you do respond in a personal way to everything that you experience. You like it or you don't. You either feel excited by it, indifferent, or bored. It makes you feel good or it makes you feel bad.

After having considered your personal, emotional response to something, the next step is to develop a *critical response*.

Your response to literature and visuals is influenced by your background, by your values and attitudes, and by your life experiences. To develop a critical response, you have to consider additional sources of knowledge. This process sometimes involves talking to other people or reading the responses of other readers or viewers. You may look for information that gives you the biographical, historical, cultural, or intellectual context of the work.

You'll find that this new knowledge may support or actually contradict your initial personal response. Whatever the case may be, you'll want to reconsider that first response and modify it accordingly.



**Angelica:** Dad, I have to write a critical response to the poem "The House was Quiet and the World was Calm." I really don't know what to write.

**Dad:** What's the poem about?

**Angelica:** About someone who's alone reading a book.

**Dad:** What's the message the poet wants to convey?

**Angelica:** I guess that the reader was enjoying the experience.

**Dad:** What parts made you think that?

**Angelica:** Well, it said at the end that the reader was still at it late at night.

**Dad:** What is the mood of the poem?

**Angelica:** Mood? Calm, I guess. Yeah, that's right. The fact that the house was quiet and the world was calm was mentioned many times.

**Dad:** You know, in a poem the important ideas are often repeated. Obviously the quiet and calm of the situation are central to the meaning of the poem.

**Angelica:** Do you think so?

**Dad:** I can't say for sure without reading the poem myself; but from what you've said it sounds likely. Poems are generally quite short. Poets don't waste words on unimportant stuff. If something is mentioned more than once, it's probably important.

**Angelica:** I guess that makes sense. Another idea that runs through this poem is the idea of reality changing, one thing becoming another, and it being hard to separate what's happening in the book from what's actually happening at the reader's house. Hmmm. That gives me some ideas . . .

**Dad:** Does any of what I've said help you with your critical response?

**Angelica:** Yeah, it does. You helped me see the main idea of the poem and which things in the poem create and support the main idea. Actually, in class we talked about discussing a work of literature with someone else as a way of checking our understanding, seeing things from another point of view, and getting fresh ideas so that we can create a critical response. Our talk really seems to have helped. Thanks.

**Dad:** No problem. So, what are you going to write in your critical response?

**Angelica:** Originally, I was just going to say that the reader enjoys the time he has to himself and that he loves to read so much that he won't even stop when it gets late. But there's more to it than just the enjoyment he gets out of reading. I think I'll write something like this:

Critical Response to the poem "The House was Quiet and the World was Calm"

In the poem, the reader enjoys the experience of reading so much that he loses track of time and continues to read late into the night. The poet uses the words "calm," "quiet," and "perfection" to describe both the book and the summer night. Those words create a peaceful, relaxing mood and describe how the reader felt about his experience.

The poet says "the reader became the book." In other words, the reader's imagination and the words of the writer create a new world. The poet also says that the "summer night was like the conscious being of the book"—the reader's world entered the world created by the writer. That summer night, in his own house, the reader's world and the world of the writer merged. A new reality was created.

It sounds like the reader won't be able to put the book down and return to his own house and his own world until he's finished reading the last page. That's the kind of book I'd love to read—one that just takes you away.

**JOURNAL ENTRY C**

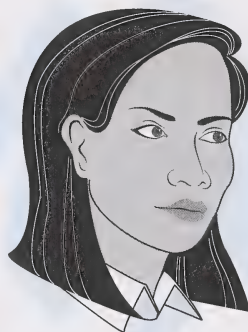
In your journal respond to one of the following ideas.

Write a critical response to any work of literature you've read in this course or any piece of literature that you've recently read for enjoyment outside of school.

OR

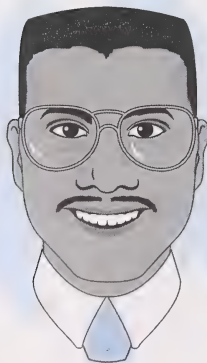
You might instead want to rethink and rework one of your existing journal entries to make it a critical response.

Remember, asking questions, searching for answers, clustering or brainstorming, and talking your ideas over with someone else will help you develop a critical response.



*Do you have to write a personal response before you write a critical response?*

No. You can develop a critical response without formally writing a personal response. Keep in mind that even though you may not actually write down a personal response to something that you experience, you'll still have a personal response to that experience. You'll like certain aspects of the experience and maybe dislike other aspects. The experience will have evoked all sorts of ideas, opinions, emotions, and memories. Whether you want to explore these things in a written personal response is up to you. The fact is that you've already developed an initial personal response before you ever get around to looking at something more carefully and critically.



*When you look at an experience critically—exploring all points of view and considering facts and new ideas gained from reading, talking to others, or having researched the topic—you may well find that your critical response differs substantially from your initial personal response.*

2. In a short paragraph, compare the similarities and differences between a personal response and a critical response.

**Compare your response with the one in the Appendix, Section 4: Activity 4.**



**Mr. LaBerge:** Experienced readers and viewers try to develop a critical response to what they have experienced. I think that you'll discover the reason they do this by thinking about, and trying to answer, this next question.

Why do people read stories and articles, watch films or TV, or view pictures?

**Raza:** For entertainment. And I guess because they want to get something out of the experience.

**Mr. LaBerge:** Like what?

**Suzanne:** Well, I guess because you can learn stuff. You can learn more about human nature through the actions of characters in stories or films. You can learn about people, places, and things that you can't see in person.

**John:** In other words, people want a better understanding of things.

**Mr. LaBerge:** You can get a better understanding of the things you read and view if you take the time to develop a critical response.

## Follow-up Activities



If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

Do one or both of the following questions.

### Your Reading Process

In Section 3, you learned the stages of the writing process. Did you know that reading is also a process? There are three stages in the reading process: prereading, reading, and rereading (also called postreading).

Becoming a better reader means developing your abilities in each stage of the reading process. Now you'll take a closer look at what good readers actually do when they read.

### Prereading

Previewing the selection to be read gives you some idea of what to expect. Look at features like illustrations, titles, length, form, headings, and so on. This previewing strategy is also known as skimming.

When you preview a text, you may find that you don't have all the background knowledge you need to read and understand it. You can get this information by consulting a reference book or someone who is more knowledgeable. If you still have questions when you begin, that's also all right. Questions that you ask or predictions that you make may be answered during your reading.

### Reading and Comprehending

As you read or listen to something being read, you're actively involved with the text (the written word, the content). Good readers constantly predict, confirm, and reject possible meanings, ask further questions, and look for answers as they read.

You also respond to what you are reading by making connections between the text and your own life. Remember, what a written text means depends on you just as much as it does on the text itself.

### Postreading

Just as good writing involves rewriting, good reading involves rereading. After your first reading, you may have a message or interpretation in your head that you write about in your journal or talk about with others. If you reread what you have read, you may discover new details and meanings you didn't see or understand the first time you read the text; so your first response may change. Rereading the text makes you reconsider your understanding.

As you participate in activities that help you extend your understanding of the text, your enjoyment of the text and the author's craft will increase.

Discovering your own personal reading process is as interesting as becoming aware of your writing process. Knowing what you actually do in these language processes can lead to your improvement as a language user.

1. Obviously you are most experienced with the Reading and Comprehending stage of the reading process; but, do you routinely engage in prereading and postreading?

**Refer to the comments in the Appendix, Section 4: Extra Help.**

## Skimming

You know from what you learned in this section that prereading strategies prepare you for what you'll encounter as you read the material in depth. Engaging in prereading is the first step in becoming an active reader because it gets you to ask questions, make predictions, and look for answers.

Skimming is a prereading skill that you learned in this section. You learned that you can skim any written work to gain a general idea about the content. When you skim, you look at the title of the work, headings and subheadings, pictures, captions, charts, and anything else that catches your attention. You also read the introduction, conclusion, and the first sentence of each paragraph.

In this section, you learned to skim articles; but did you know that you can also skim an entire book, newspaper, or magazine? You can even skim a textbook. This activity will help you to become more familiar with the content of your textbook *In Flight*.



**Paul:** Why on earth would I need to skim a textbook? I mean, can't I just wait for the teacher to tell me to turn to page such and such and read this and that?



**Mr. LaBerge:** That's a very good question, Paul. What you have to remember is that a textbook is not just a bunch of pages with information. A textbook, if you know how to use it, can be a learning tool that you can use independently. You don't need to wait for the teacher to tell you what to read. If you know what's in a textbook, you can read the parts that interest you or will help you with the work that you're doing.

**Paul:** I still think skimming a textbook is a waste of time. You don't even read a lot of the stuff in a textbook. You hardly ever go through the whole textbook because teachers skip entire units. Why bother getting to know a textbook's contents when you might not have to read some of it?

**Mr. LaBerge:** There are many reasons why I don't get you to read everything in a textbook. Textbooks usually contain more material than I need to teach; so I pick and choose the things that I think will be of the most interest and the most help to my students. Some things are also explained better in some parts of a textbook than in other parts. Some textbooks do a better job of explaining something than do others, so I direct my students to read the best information from the best sources that I can find. Sometimes I think I can explain a concept better myself. That's why you sometimes don't read a whole textbook.

The thing to remember is that just because I don't tell you to read something, it doesn't mean you shouldn't read it. If a concept is giving you trouble, you should try to find another source of information that might explain things better for you. You have to learn to take responsibility for your own learning. If you know what's in your textbook, you might be able to find more information that may help you understand things better.

**Paul:** Okay. I think I understand what you mean. I should skim the textbook, so I know what's there. If I need more information about a certain topic or concept, there may be some stuff in the textbook that I can look at that might help me out.

**Mr. LaBerge:** Now you've got it! You've got to learn to be both an active reader **and** an active learner.

2. a. Think about the similarities and differences between a textbook and other written works such as articles, essay, and stories. What sorts of things would you look at when skimming a textbook?

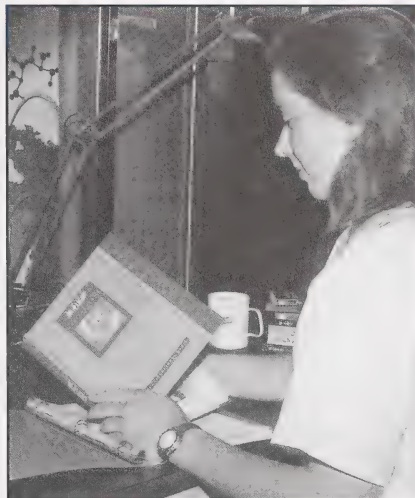
### Compare your response with the one in the Appendix, Section 4: Extra Help.



Now spend about five minutes skimming your textbook *In Flight*.

- b. Most textbooks have one table of contents. How many tables of contents are there for *In Flight*? What is the difference between each one? Why do you think the writers have included more than one table of contents?
- c. What is the title of the short story that deals with life in the near future? What process did you go through to find the title of the story?
- d. Which piece of literature is about travelling back to the time of dinosaurs? What clues helped you identify this piece of literature?
- e. What are infoboxes?
- f. All of the infoboxes have something in common that makes them easy to identify as you're skimming through the textbook. What visual clues make them easy to spot?
- g. How many infoboxes are there? How did you figure out how many there are?
- h. What visual clue make it easy for a reader to identify pieces of literature such as stories, poems, articles, and essays?

- i. On which pages are there charts dealing with income and unemployment rates?
- j. Which unit deals with the essay? What sorts of things will you learn about when you study this unit? Which clues did you use to find this information?
- k. Which unit discusses study skills?
- l. How many units deal with information related to searching for a job? List the titles of these units.
- m. Which unit deals with visual communication? What clues helped you find this unit?



Compare your responses with those in the Appendix, Section 4: Extra Help.

### Enrichment

1. The reading process is similar to the writing process in more ways than the fact that readers and writers set a purpose for both. Fill in the following chart, comparing what you know about the stages of the writing process with those of the reading process.

| Your Writing Process                                                      | Your Reading Process |
|---------------------------------------------------------------------------|----------------------|
| Prewriting                                                                | Prereading           |
| You must decide what to write.                                            |                      |
| Your experience shapes what topic you choose and what you write about it. |                      |
| Drafting                                                                  | Reading              |
| What you write instructs your further writing.                            |                      |
| You encounter surprises, questions, and insights as you write.            |                      |
| Revising                                                                  | Rereading            |
| You make changes in your writing to clarify meaning.                      |                      |

Compare your chart with the one in the Appendix, Section 4: Enrichment.

2. In this section, you learned about the relationship between the reader and the material being read. You learned that the meaning of a piece of writing may vary somewhat from reader to reader. Readers bring their personal backgrounds, experiences, feelings, and thoughts to bear on their interpretations of any written work. As well, as an individual gains in knowledge and experience, his or her interpretations of a piece of writing may change. Test this statement on yourself. Pick up a story that you enjoyed reading years ago. Reread a few pages. Has your appreciation of the book changed at all? Now that you are older, do you interpret it differently? List any changes in your feelings or thoughts.

**Compare your response with the one in the Appendix, Section 4: Enrichment.**

## Conclusion

In this section, you took a close look at the reading process. You learned that there are several reading strategies you can use depending on your purpose to make the most of any reading experience. You also learned that reading is an interactive process involving the words of the writer and the memories and associations that these words trigger in the mind of the reader. You learned how important it is to be an active rather than a passive reader.

You learned in Section 1 that you have a personal response to everything that you experience, and you learned how to use your journal to explore and record your initial personal responses. How you feel about something can change over time as you mature, experience new ideas, and gain insights into all aspects of life. Taking the time to think about, research, or discuss with other people a topic about which you wrote a personal response can lead you to see things from a different point of view altogether. Writing a second response to the same experience may be quite different from your initial personal response. This second response would be a more carefully considered, critical response.

Be a better and more thoughtful reader starting right now! Apply what you have learned in this section to all of the reading that you do from now on—in this course as well as in your everyday life.

Assignment  
Booklet

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

## MODULE SUMMARY

Congratulations! You've completed the first module of your English 33 course! In this module, you've thought about who you are and what your goals are for the future. One of your goals is to complete this course and by doing so become a better communicator. Toward that end, you have learned how to avoid communication barriers and how to write and read effectively according to your purpose. You've learned to use your journal as a way of exploring your thoughts and experimenting with your writing. What else awaits you on your journey of life? Proceed to Module 2 and find out!

Assignment  
Booklet

### FINAL MODULE ASSIGNMENT

In your Assignment Booklet complete the final module assignment for this section.



# Appendix

|                                                                                    |                          |
|------------------------------------------------------------------------------------|--------------------------|
|  | <b>Glossary</b>          |
|                                                                                    | <b>Suggested Answers</b> |

## Glossary

**audience:** the person who receives a communicated message; the person or specific group addressed by a writer, speaker, or visual message

**barriers to communication:** see **communication barriers**

**brainstorming:** generating as many ideas as possible without restraint or criticism

**clustering:** a prewriting strategy in which ideas related to a single word or concept are drawn in “clusters” around it (also called mind mapping, webbing, or thought webbing)

**communication:** a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour

**communication barriers:** factors that lessen the effectiveness of communication

**communication facilitators:** factors that increase the effectiveness of communication

**communicator:** a person who creates a message

**context:** the clues in a sentence or passage that help the reader determine the meaning of an unfamiliar word or phrase

**diction:** the choice of words and level of language

**drafting:** writing a first version, another term for writing

**editing:** in writing, the process of proofreading and correcting grammatical problems and surface errors in things like capitalization, spelling, and pronunciation

**expressive writing:** writing done in everyday, familiar language that tells about feelings, experiences, etc.

**facilitators of communication:** see **communication facilitators**

**freewriting:** writing nonstop for several minutes and allowing whatever thoughts come to mind to be recorded on paper

**genre:** a category of literature characterized by its form, content, or style—for example, poetry, short stories, novels, essays

**inference:** a conclusion not actually stated, but arrived at by weighing the evidence

**mood:** the overall feeling or impression produced in the reader or listener by a work of literature

**parody:** a comic imitation of something serious

**prewriting:** generating ideas and planning for writing through such processes as discussing, thinking, brainstorming, clustering, or making lists

**purpose in reading:** the reason for reading—for enjoyment, to learn something, to find specific facts, etc.

**purpose in writing:** the reason for writing—to entertain, persuade, inform, explain, describe, etc.

**revising:** in writing, the process of revisiting and reworking the material, which involves focusing, developing, deleting, reordering, and changing the text

**scanning:** a reading technique used to find facts or information quickly by locating key words

**skimming:** a time-saving reading technique in which the reader quickly reads only the most important sections of a piece of writing to get a general idea about the content

**speaker:** the character who speaks to the reader in a poem

Sometimes the speaker and the author are the same.

**style:** a writer’s way of using language

**subjective:** based on one’s personal feelings, perceptions, and standards

**visualizing:** using your imagination to create a mental image of a person, thing, or event

**voice:** in writing, the personal and recognizable style of a writer

As you're working your way through your English 33 course, you'll be checking your responses frequently against the ones in the Appendix. You should be aware that not all questions will have a definite right or wrong answer. Sometimes you'll be asked to express your personal views or collect and organize information in a certain way. At other times you'll be asked to interpret aspects of literature that you've read. There are often many possible responses and many ways of arriving at a response. The course writers have attempted to provide feedback appropriate to the type of question or activity you've been asked to do. Sometimes there will be a factual answer; at other times there will be examples, samples, and model responses that you can compare to your responses to see if you're on the right track. Sometimes the Appendix will contain a series of questions that will help you determine whether you've responded appropriately, stimulate further thought, or help you appreciate aspects that you didn't notice before. At other times the Appendix will supply advice, suggestions, or comments. If you're not sure whether your responses are suitable or detailed enough, talk to your teacher or learning facilitator.

## Suggested Answers

### Section 1: Activity 1

Your responses to questions 1 and 2 will be personal and they will, therefore, be different from the sample responses that follow.

1.

January 10, 1996: Personal Response to Question 1

It's January 10, 2006. I'm at home with my child. I imagine my child to be a boy. I would have called him David, after my grandpa. It's pretty late in the evening and I've just picked David up from his grandmother's. It's been another hard day. Up early in the morning to take David to mom's and hurrying off to work. Then running a few errands and eating a second bagged lunch for supper and running off to night college. I'm tired, but I still want to spend a little quality time with my child before sending him off to bed and then starting on my homework. David will be turning ten in April, just a few days after my 27th birthday. I'll be finished my college program in the next year or so. I hope my life and David's life will improve soon after that.

2.

January 10, 1996: Personal Response to Question 2

I wonder what my life would have been like if I wouldn't have become pregnant at age 16. Or at least if Ryan had stayed around so that my child would've had a father. I love David dearly, but I can't help wondering what my life would be like now if I had been able to take a full course load at college right after graduating from high school. I'm grateful for the advice I got from my mom and other people who told me to complete my high school. Without that, I'd never have even bothered to further my education. At least I now have hope for the future.

3. Share your lists with someone who knows you well, so that you can compare your perception of yourself with the way that others see you. By sharing and discussing your list with the other people who know you well, you can perhaps get additional ideas to add to your list.
4. Again, share this chart with someone who knows you very well, and get some feedback and additional ideas.
5. Responses will vary. The following sample responses are from an English 33 student from Grande Prairie who is interested in fine arts. Your response will probably be quite different, depending on your interests and what you think you want to do in the future.

a. *I'm good at drawing and oil painting, as well as still photography and black-and-white film processing and printing.*

b. *I'd like to improve my charcoal sketching technique. I also need to work on perspective and shading a bit. I'd like to learn to paint with water colours. I'd also like to develop my communication and interpersonal skills a little more.*

*I want to go to art school after graduating and then work in the graphic arts field. Graphic artists need to be able to express themselves and communicate effectively through various mediums. Becoming a better artist would help me reach my goal. Becoming better at speaking, listening, writing, and reading would be useful for any career or job or any other everyday situation.*

6. The following response was also written by the student who intends to pursue a career in graphic arts. The information in your response will be different.

Of all the subjects I'm taking this year, I like Art and English the most. I really like doing crafts and creating all sorts of works of art and our Art teacher is really great. The stuff I learn and practise in Art class is related to the field in which I want to work in the future—graphic arts. I also like English because I love to read, especially fiction and poetry. English also helps improve my communication skills, and communication is important to graphic artists, too.

7. Responses will vary. For many students, their immediate goals are completing English 33, graduating, and getting a job or working toward a career. If you have not yet decided on a career or haven't given much thought about the kind of work you'd like to do in the future, talk to your guidance counsellor.
8. The following sample response is from the Grande Prairie student who is thinking about a career in graphic arts.

I think I'll have to learn some darkroom special effects, so that I can modify, alter, and enhance prints in the darkroom. I'll have to learn to use some of the new graphics computer software.

9. People have different goals, interests, abilities, and aptitudes which influence the direction they travel in their journey of life. With luck, your skills and aptitudes are closely related to your interests, and you'll be able to work toward a job or career that allows you to earn a living at something that you enjoy doing.

## Section 1: Activity 2

February 2, 1996: Personal Response to the Poem “I am . . .”

Module 1, Section 1, Journal Entry A.

After I finished reading this poem a couple of times, I thought to myself, “I’d really like to meet the person who wrote this!” I’m assuming, of course, that the poet wrote about herself. She has looked inward and really seems to be in touch with herself. Actually, I have no idea if the speaker of this poem is male or female. I guess while I was reading and trying to connect with the poem, I decided that I wanted the speaker to be female. Don’t ask me why. Anyway, “she” seems to have a wonderful personality. She likes people and seems to have a lot of friends that trust her and confide in her. She’s sensitive and creative, but she’s also a perfectionist. She’s very hard on herself. She treats others better than she treats herself. I’d like to get together with her on a “lazy Sunday afternoon” to listen to some Rhythm & Blues and talk.

## Section 1: Follow-up Activities

### Extra Help

1. The second student got the most out of the experience. Obviously, this student studied the photograph very carefully and tried to relate the scene in the photograph with his or her own dreams and personal experiences.

The first student may have been rushed for time, in a bad mood, or frustrated. Or perhaps the photograph stirred some unpleasant memories that the student did not want to deal with. Maybe this student will be able to write a more personal and meaningful response to a future journal assignment. Or perhaps the student can come back to this photograph in the near future and explore his or her feelings at that time.

2. There are no right or wrong personal responses. One student found the photograph boring and could not relate to it. Another student became inspired by it and became a part of the photograph. People see things in different ways and respond to them in different ways.

The first student could have attempted to discover or explain why he or she could not relate to the photograph. In doing so, the student may have discovered or revealed to the reader something about himself or herself. As it is, this student got nothing out of looking at the photograph and nothing out of the journal writing experience.

Through reading the response of the second student, however, the reader experiences the photograph in a new and interesting way and learns a few things about the student who wrote the response.

3. If you know others who have read or viewed the piece that you are writing about, share your response with them. Ask them whether they think you have achieved what you intended in your response.

### Enrichment

1. Responses will vary. Which character did you choose? Why did you choose this particular character? Does this character remind you of yourself? Does this character have qualities that you admire? What are some of the characteristics of this character? What skills, aptitudes, interests, personal strengths and weaknesses, and goals does this character have? Give examples of this character’s behaviour that demonstrate these qualities. Compare your findings with those of others who are familiar with this character. Did doing this exercise help you to know the character better?

2. Each person's reformatted journal entry will be different. The following example is based on the personal response to the poem "I am . . ." in the Appendix, Section 1: Activity 2. This response was changed into the form of a personal letter.

Dear Rol,

Reformatted response to "I am . . ." poem

*I've just met the girl of my dreams! Her name is Bernadette. We met on a blind date after mutual friends told us a little about each other. She's pretty much the way they described her to me. She likes a lot of the same stuff I like. She skateboards and likes to play video and arcade games. She even likes Blues! Isn't that awesome? She's artistic, creative, musical, and imaginative—everything I'm not. You should see some of her drawings! They're so expressive. She also plays a mean saxophone. She's really easy to talk to and get to know. She's not stuck up at all. She makes you feel good. You know how moody and depressed I can get sometimes. Well, it doesn't last long around her. We don't always have to go out either. She likes to laze around and listen to music and talk. I don't know what she sees in me, but I hope she keeps right on seeing it. I think I'm falling in love!*

*I'll call you one of these days soon—but as usual, I'll call when the long-distance rates are cheaper. I love waking you up in the middle of the night! You sound so stupid for the first minute or so! Ha, ha! I miss you.*

*Your kid brother,*

*Mike*

## Section 2: Activity 1

1. There are many people in society who can't read very well or who can't read at all. Some people have reading or learning disabilities that were not detected when they were younger. Others simply lacked the opportunity to learn to read because their schooling was interrupted because of harsh social, political, or economic conditions; family hardship; poor health; war; famine; natural disaster; and so on. Also, immigrants from non-English-speaking countries may have literacy skills in another language, but may not yet have acquired adequate reading skills in English.

Generally, people try to hide their inability to read from others—including those people who might be able to help them, such as teachers and social services case workers. Illiteracy affects people's lives in many ways. Compare the four things that you listed to the following items.

People struggling with literacy

- can't read street signs, so they can't look up addresses
- rely on pictures or transparent packaging when they go shopping
- can't shop for sales because they can't read the signs showing discounted merchandise
- make up excuses in order to get people to help them do or find the things they need (For example: "Please read this to me because I've forgotten my glasses.")
- can't easily apply for jobs, because they can't fill out application forms
- can't open a bank account
- can't help their children with their homework
- are more likely to become victims of accidents than are people who can read

In short, people who read poorly or not at all have less independence and less self-confidence than people who are able to read well.

Did you have any ideas that were not mentioned here? Share them with your partner or group and with your teacher.

2. June Callwood says that illiterate people tend to suffer from depression. They feel stupid and worthless.
3. Carole said this about her life as an illiterate person: “When you can’t read, it’s like being in prison.”
4. When her child started school, he taught her to read.
5. Illiterate people generally do not vote; therefore, they do not elect candidates who would promote their interests.
6. Callwood says that schools are a disgrace and blames them for the illiteracy problem. What is your opinion? Do you have specific examples to support your argument? Share your ideas with your partner or in a small discussion group.
7. There were probably two purposes for writing this article. First, it was written to *inform* people about illiteracy. Second, it *expresses the author’s opinions* about the causes of illiteracy.

## Section 2: Activity 2

1. For the most part, this communication situation was effective. There were a few spots where there was some confusion, but in the end everyone involved in the conversation understood the messages that were communicated to them by others.
  - Early in the conversation, Martina used some words that her mother had not heard before. She used the word *grind*, which is a slang term meaning *to study*. She also used the word *brick*, which is a slang expression meaning *to fail*. Her mother had to ask what these words meant in order to understand what Martina had told her.

Using terminology unfamiliar to your audience can be a communication barrier. It can easily be overcome by defining new terms the first time you use them. Before you speak or write something, always think about who your audience is and what things they are likely to know. Use language that the audience will understand.

- Nick and his friend Ryan interrupted the conversation that Martina was having with her mother. When Nick left the room, Martina and her mother wanted to continue their previous conversation, but they were temporarily unable to remember where they had left off. Mrs. Fedorick had to ask, “Where were we?” Her train of thought had been disrupted.

Interruptions are communication barriers. They prevent or reduce the efficiency of communication.

- When Mrs. Fedorick wanted to talk about her adolescence and how she met her husband, Martina became impatient and perhaps a bit embarrassed. She did not want to hear what her mother had to say and wanted that part of the conversation to end. She cut her mother off twice and tried to change the topic or leave the room. Her unwillingness to hear her mother out stopped the message that her mother wanted to communicate.

When an audience is not interested in a message, it creates a communication barrier.

- Ryan used the word *nasty* to mean *attractive* or *handsome*. Mrs. Fedorick assumed that Ryan meant *disagreeable* or *not nice*. Again, using terms unfamiliar to your audience is a communication barrier.
- The aircraft flying over the house was loud enough to drown out the message Martina wanted to communicate about Armin. In speaking and listening situations, loud noises are communication barriers.

2. The following are common examples of factors that enhance or facilitate communication. There are also many other communication facilitators in addition to those that follow:

- neat handwriting
- speaking loudly and clearly enough
- careful pronunciation
- accurate spelling
- precise vocabulary
- common knowledge
- clarity of expression
- attention to body language
- good listening or reading skills
- no distractions such as loud noises, poor lighting, hunger pangs

Were you able to come up with other communication facilitators that are not listed here? Share your ideas with your partner or group or with your teacher.

3. The communicators in this conversation had several purposes that were satisfied.

- Martina informed her mother about the midterm exam that she believes she did poorly on.
- Mrs. Fedorick persuaded Martina to change her study habits.
- Ryan and Mrs. Fedorick communicated for the purpose of socializing. At the same time, Mrs. Fedorick requested that Ryan inform her about Ryan's father's condition.
- Ryan informed Mrs. Fedorick about his father's condition.
- Nick talked to Martina to request that she return the money she borrowed.
- Martina informed him that she gave the money back and directed him to look on the dresser.
- Mrs. Fedorick wanted to be informed about Armin and what Martina thought about him, and she learned several things by requesting information and listening to Martina and Ryan speak.
- Ryan informed Mrs. Fedorick about the slang usage of the word *nasty*.
- Nick informed Ryan that they are late and directed him to go with him quickly.

What other purposes for communication did you notice?

- |              |                      |                     |                                |
|--------------|----------------------|---------------------|--------------------------------|
| 4. a. inform | d. direct or request | g. entertain        | j. direct or request, persuade |
| b. persuade  | e. socialize         | h. direct           | k. persuade                    |
| c. inform    | f. socialize         | i. inform, persuade | l. direct                      |

### Section 2: Activity 3

1. Through the anecdote of the woman who led a workshop with a male colleague, the article shows an example of how men and women respond differently to the linguistic signal of pacing. The woman left longer pauses between speaking turns than did her male colleague.
2. According to Deborah Tannen, men and women differ as listening audiences by displaying different signs of listening. Tannen states that "... women give more frequent overt signs of listening: 'mhm,' 'uhuh,' 'yeah,' head nods, changing facial expressions." Many men, on the other hand, tend to listen quietly.

3. Deborah Tannen says that childhood relationships with members of the same sex develop one’s way of using language. According to Tannen, little girls and little boys have different styles of communicating with each other. Later in life when men and women begin to interrelate more, conflict, misunderstanding, and frustration result because of their differing styles of communication.

Section 2: Activity 4

Your responses to the seven questions in this activity that deal with a listening situation you’ve recently experienced will, of course, be different from the samples that follow.

1. I was watching a show on TV a few evenings ago.
2. The host/narrator of the show was David Suzuki.
3. The purpose of the speaker was to inform people about ecosystems and how fragile they are.
4. I wanted to become more informed about the effects of human development such as logging, resource extraction, hydroelectric projects, agriculture, and urban sprawl on ecosystems. I needed some background knowledge for a report I am writing for school.
5. I’d say I was fairly successful in achieving my purpose. I learned a lot about the topic that I didn’t know before. This knowledge will help me narrow down any report topic and research the topic further at the library.
6. As I recall, I was feeling pretty hungry; the wonderful smells coming from the kitchen were rather distracting. My mom and dad were having a pretty loud conversation in the kitchen while they were preparing supper. Sometimes I was distracted because they talked so loud; at other times they were talking about stuff that I was interested in, so I eavesdropped a bit. I guess I did miss parts of the TV program in the process.
7. I could in the future ask people around me to keep the noise level down, or I could just find a quiet place to work. (I could have watched the show on the old black-and-white TV in the basement.) Whenever possible, I should also make sure I’m not hungry when I need to concentrate on what someone is saying.

Section 2: Follow-up Activities

Extra Help

1. Responses will vary. Did you list any of the following communication barriers?
  - heavy foreign accent
  - mumbling
  - poor grammar
  - fatigue
  - blindness
  - inappropriate language for the audience
  - speaking with a mouth full of food or while chewing gum
  - strong emotion such as fear or anger (Emotions can keep you from thinking clearly or listening carefully. Yelling or screaming distorts your voice.)
  - distractions such as a TV or other people may interrupt your attention
  - two or more people speaking at once
  - speaking too close to a microphone
  - speech impairment
  - daydreaming
  - deafness

Which other ideas did you come up with? Share your ideas with your partner or group.

2. Responses will again vary. Several examples follow.

A speaker who wishes to be understood should remove chewing gum or swallow food before speaking.

Be aware of the needs of the audience. To make sure a blind person can understand a message, the communicator should type the message in Braille, record it on an audiocassette, or speak to the person directly.

A communicator should make sure to adjust the level of language to suit the needs and ability of the audience. For example, you would use much simpler vocabulary when you speak to a group of young children than you would use with adults. You would use less slang when speaking to your teacher than when you are speaking with your friends and classmates.

If a listener can't hear what a speaker is saying, he or she should ask the speaker to repeat the message and speak louder or more clearly. If there are loud or distracting noises in the area, the listener or speaker could suggest continuing the communication situation in a quieter area or ask the people making the noise to stop.

What other ideas and examples did you come up with? Share your ideas with your study group.

3. Count up the number of yes and no answers. A "yes" answer to any of the questions indicates that you're distracted when you listen. In other words, you're not completely focused on the communicator. If you checked off more yeses than nos, it's possible that you might not be listening carefully enough to other people. Being a good listener is important in the communication process. Poor listening skills are a communication barrier.

### Enrichment

A good way to begin your research is to refer to Statistics Canada data about literacy. The Canadian Teachers' Federation is also a good source of information. Your librarian can show you how to find the information you need.

The belief that at least 25% of Canadians are illiterate originates from an inaccurate interpretation of a 1989 StatsCan study. A more careful reading of the 1989 StatsCan study reveals that "less-literate" Canadians tend to be over fifty-five years of age and educated in a different time and often in a different country. The study shows that only 7% of Canadians between the ages of twenty-five to thirty-four, and only 6% of those aged sixteen to twenty-four had limited reading skills. The majority of the people in these two groups were not Canadian-born and it is not known how much time, if any, they spent in Canadian schools. According to Statistics Canada, only 3% of Canadian-born young people between the age of sixteen and thirty-four have literacy problems.

June Callwood states that Canadian schools have a "failure rate of fully one-third of all high school students." In other words, Callwood believes that over 30% of Canadian students do not graduate from high school.

The belief that Canadian schools have a 30% drop-out rate originates from a 1991 Statistics Canada study that narrowly defined the term *drop-out* to mean anyone who does not graduate in the expected year from the same high school in which he or she had first enrolled. A new StatsCan study carried out in 1993 took into account those students who transferred, emigrated, or continued as part-time students and those who returned to school after having dropped out. The new study shows that Canada's drop-out rate in 1991 was actually 18% instead of 30%.

What factors do you think are possible for 18% of Canadian students dropping out of school? Do you think that some of the following factors could contribute to someone dropping out of school?

- learning disabilities
- working while in school
- frequently changing schools
- drug and alcohol use
- attitude of friends and family toward education
- family situations
- poor health
- teenage parenthood

What factors in the school environment do you think might contribute to people dropping out?

In Module 2, you'll have the opportunity to write an essay about the topic of your choice. Perhaps you would like to write your essay about the topic of illiteracy.

### Section 3: Activity 1

1. The writing process includes certain stages—prewriting, drafting, revising, editing and proofreading, sharing with readers—but they do not always happen in neat little steps with one happening immediately after the other. The arrows in the writing process diagram show that the stages don't always go in perfect order: they can vary, overlap, and be returned to at any time. For example, you can begin at the prewriting stage and move into drafting; but you may well be revising and rewriting at the same time that you are actually drafting. The stages aren't totally separate—you could even be doing some editing, such as fixing a spelling error, while you are drafting. The process is very flexible.

What follows is the actual rough draft of the paragraph you've just read. Notice that this paragraph was not created in one neat step. The writer reconsidered many of the ideas, words, and sentences that had originally been written. Changes were made during the drafting stage and more changes were made during the revising and editing/proofreading stages. What is not shown here is the prewriting that the writer engaged in before drafting the paragraph.

but they do not always happen in neat little steps with one happening immediately after the other.

The writing process <sup>includes certain</sup> has <sup>five</sup> ~~5~~ stages. ~~They are~~ prewriting, drafting, revising, <sup>editing</sup> and proofreading, and sharing <sup>with readers-</sup>. The

<sup>in the writing process diagram</sup> the arrows <sup>show</sup> the steps don't always go <sup>in perfect order:</sup> ~~one right after~~ each other. <sup>stages</sup> The steps aren't totally separate, you can ~~they can vary, overlap, and be returned to at any time. For example, you can begin at the prewriting stage and move into drafting; but you go back and fourth between stages. The stages also~~

<sup>may be</sup> overlap. You can ~~do one thing like~~ revising and <sup>actually</sup> rewriting at the same time you are ~~writing~~ drafting.

<sup>you could even be doing some</sup> You can edit <sup>ing</sup> while your writing. The process is very flexible.

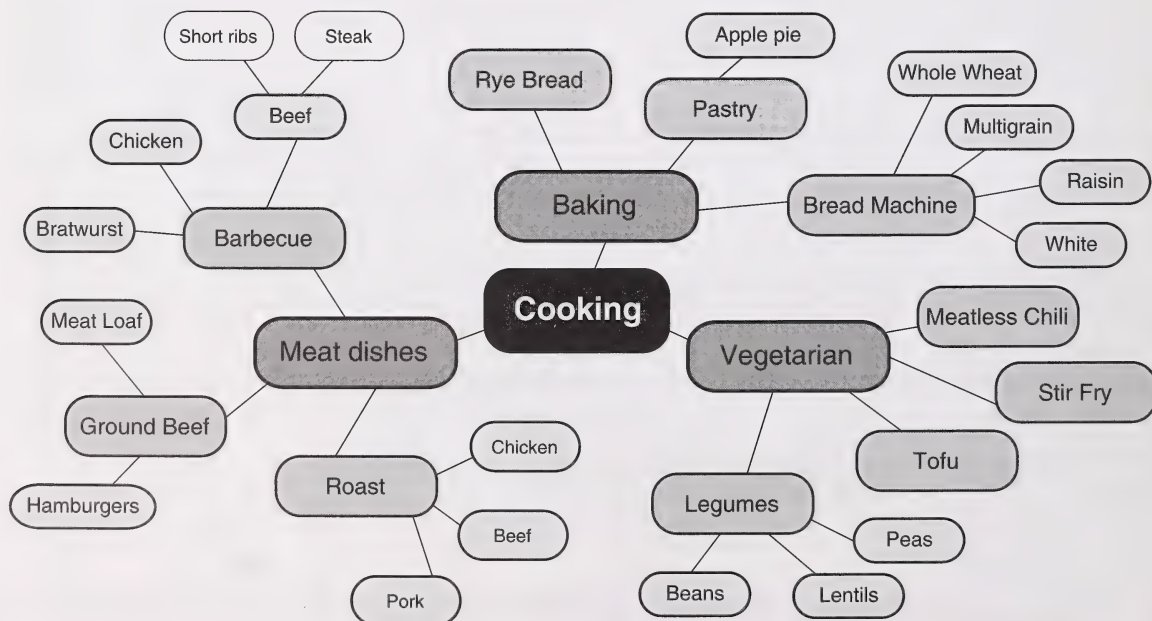
2. Everyone's writing process is somewhat different and suited to the individual; therefore, your journal response will be unique to you. The following response was written by an adult student from St. Paul, Alberta, who is upgrading his high school.

*I never knew I had a clear-cut writing process. I just did what I thought needed to be done at different points in my writing; but I guess I pretty much do all the things shown in the diagram. I jot down some ideas usually before I start to write anything. I guess that counts as prewriting. My drafting stage is really messy and I'm sometimes surprised by the direction my writing takes. I don't usually go back to the prewriting stage—unless, of course, I discover I'm totally off topic. I find that I revise while I'm writing. That's one of the reasons the stuff I write looks so messy initially. Then I edit while I'm rewriting it neatly. I proofread it before sharing it with a reader. Sometimes I'll catch a few things I missed while editing/rewriting. My teachers are always telling me that some of my ideas are not well connected and I need to include more details and examples. Maybe I should do the revision stage separately in the future and concentrate just on revision. I seem to always have a fair number of spelling and grammar-type errors in my final copy. I should spend some more time in the editing and proofreading stages, too.*

### Section 3: Activity 2

1. Did clustering help you gather information? Did you connect the ideas with lines or arrows to keep things organized? Did one idea lead to another?

The following example is a cluster created by a student in Westlock, Alberta, who is very interested in cooking. Your cluster does not have to be as large and extensive as this one.



2. Did you find yourself writing one word over and over when you got stuck? Did you ever write “I don’t know what to write”? Did you find some strange and wonderful ideas coming to you? (You may not use all of these ideas, but it may spark a truly great inspiration when you unchain your brain and let it really get into gear.)

### Section 3: Activity 3

1. How did your revising go? Were you able to make many improvements? Did you find the checklist useful? Revising your writing is something at which you’ll get better the more you do it. You’ll become more sensitive to your areas of weakness—as well as your areas of strength—and gradually you’ll be able to incorporate improvements in those areas right into your first-draft writing.

Note: Normally you would not be asked to revise a journal entry. Journal entries are examples of *expressive writing* (see glossary for definition) rather than formal writing. You’ve been asked to revise a journal entry only because you haven’t had the opportunity, so far in this course, to write other compositions on which you could practise your revising skills.

2. What follows is a corrected version of the narrative composition with which to compare your own. Use your writer’s handbook to look up reasons for any corrections you don’t understand, bearing in mind that sometimes there may be more than one way to correct a problem. A short discussion follows the corrected narrative.

We started on our hike at about 8 A.M. We were travelling light: we each had a canteen full of water, a couple of sandwiches for lunch, chocolate bars for that old sugar fix, and emergency supplies like matches and bandages.

At first everything was going pretty well. The sun was up, but it was nice and cool and quiet in the mountains. Our spirits were high, but that was soon to change.

The first thing that happened was that Louie tripped on a rock and aggravated his old knee injury.

“How are you doing?” I asked.

“Not too well,” Louie replied. “I feel as if there’s a knife stuck in my knee!”

But good old Louie, who can always be relied on, naturally insisted on going on even though he was now limping really badly.

“We all have to do our part,” he said, “but I wish I hadn’t made contact with that rock. The guy who put it there should have been shot.”

“Well, keep your eyes open!” said Trevor. “There are lots more rocks around.”

The next calamity to strike was Anna’s bear. Personally, I’m sure there was no bear around anywhere, but Anna swore she heard—and smelled—one. As you can imagine, this bit of information affected us all. We all got really scared because this was grizzly country. Now not one of us was enjoying the hike much. For the next hour or so we all kept looking over our shoulders every few steps, but no one saw a bear.

By the time we got to the end of the trail, we were all exhausted. Louie was limping pretty badly; his knee was swollen and I didn’t like its colour. We all threw down our stuff and took a solemn oath not to go near the mountains for at least a year—all except good old Louie. He was game to do it all again as soon as his knee was healed.

Most of the corrections in this composition are straightforward and deal with basic problems in areas like spelling, punctuation, paragraphing, tense consistency, grammar, and sentence structure. A few, however, may seem confusing. “Being that . . .” is a commonly used expression that’s regarded as nonstandard; that is, it’s considered unacceptable usage in all but the most informal situations. It could have been corrected by changing the sentence in any one of a number of ways. A more difficult problem occurs with the words “everybody,” “everyone,” and “each.” These are all singular pronouns, so any words referring back to them must also be singular. Until recently, “Everybody has to do their part” would have been corrected to “Everybody has to do his part,” but this usage is now generally considered unacceptable because of its implied gender discrimination. You could write, “Everybody has to do his or her part,” but “We all have to do our parts” solves the problem less awkwardly.

### Section 3: Activity 4

1. Given the age of the students who wrote these paragraphs, both are quite good, but clearly the second one, “Ginger,” has the stronger voice. While the first piece is factual and precise, it lacks enthusiasm; it sounds like something mechanically produced to fulfill an assignment. The second, by contrast, is full of life. The child’s love for his dog, the pleasure he takes in talking about her, his use of well-chosen details, his involvement with his paragraph, and his imaginativeness (as in that last sentence) all combine to make for a strong, authentic voice. All his paragraph lacks is a bit of mechanical polish.
2. Were you able to tell which entries were strongest in the quality of voice? Did you notice qualities that characterize your own unique voice? Did you discover areas in which you can work to make your voice stronger?

### Section 3: Activity 5

1. There should be a hyphen in the first sentence:

That’s a well-explained idea.

The reason is that “well-explained” is a compound modifier preceding the noun it modifies; in other words, the two words act as one adjective, and they come before the noun.

2. The correctly capitalized title is

Happiness Is Living It Up

People often incorrectly choose not to capitalize small words in titles. This title contains three two-letter words, but all three should be capitalized. “Is” is a verb and “it” is a pronoun—both important words in the title. “Up” is a preposition less than five letters long, so ordinarily it wouldn’t be capitalized in a title; however, the first and last words of titles must always be capitalized.

3. The sentence should be corrected to read

Andreas gave the money to Maria and me.

The reason is that “to Maria and me” is a prepositional phrase; the words “him” and “me,” being objects of the preposition, must be in the objective case.

Many people make mistakes in constructions like this. It probably harks back to childhood days when parents and teachers would constantly correct their “Maria and me are going” to “Maria and I are going.” This can create the mistaken belief that the construction “Maria and me” is always wrong.

Here’s a quick and easy way to check yourself in this sort of situation. Say the sentence to yourself, dropping the “Maria and.” Which would sound correct, “Andreas gave the money to me” or “Andreas gave the money to I”? Obviously “me” is the pronoun to use here.

4. The sentence should be written like this:

Danielle can't make it on Saturday; however, she'll be over Sunday morning.

5. The comma in this sentence is appropriate in that it comes before a coordinating conjunction separating two principal clauses.
6. This sentence is correct as it stands, though "Bs" can also be written "B's" and "80s" can be "80's." "Phyllis' " wouldn't be correct here because it's a singular noun and, in speaking, one would naturally pronounce a second "s" after the apostrophe. The word "its," without the apostrophe, would be the possessive form of "it" (for example, "The book has lost its cover").
7. The sentence should be written as follows:

Three hundred and twenty-five people were invited, but only about two hundred showed up; I personally shook hands with 115 of them.

The normal rule is to write out numbers that can be expressed in one or two words and to use numerals for other numbers. However, a sentence should never begin with a numeral, so 325 was spelled out. Another solution—probably a better one—would be to rewrite the sentence so that it doesn't begin with a number, for example, "Of the 325 invited guests, only . . ."

8. The date 104 A.D. should be corrected to read A.D. 104.
9. The sentence as written makes it sound as if the car had stopped for a burger. Here's one way of correcting it:

When I stopped for a burger at a restaurant, my car was stolen.

10. The sentence should read

After work Dad likes to lie down for a nap.

### Section 3: Follow-up Activities

#### Extra Help

1. How did your clustering work out? You may well have been using this technique for years. Not only does it work for generating and organizing ideas, but it can also serve as an excellent method for taking notes at a lecture or speech.
2. This is the second time you've tried this sort of technique in this section. It probably seems a touch bizarre if it's new to you, but most writers find that freewriting does help unlock their creative forces.

#### Enrichment

There are no suggested answers for this activity.

### Section 4: Activity 1

1. Responses will vary from one reader to another. To figure out if you are an active reader, think about the following questions.
  - Have you been asking yourself questions and looking for answers?
  - Do you consult a dictionary or the glossary in the Appendix of this Student Module Booklet to find out the meaning of unfamiliar words?

- Do you try to determine the meaning of unfamiliar words and phrases by using context clues in the surrounding sentences?
- Do you try to guess what you will be learning about next?
- Do you test your understanding of what you've read?
- Do you read more slowly or reread parts that seem complicated or confusing?
- Do you try to relate what you read to your own life and experiences?

If you answered yes to all or most of these questions, then you are an active reader. If you answered no to many of these questions, it's time to readjust your purpose for reading and adopt the active reading strategies listed in this activity.

You will learn other useful reading strategies as you proceed through this section and the rest of the course. Good luck and happy reading!

2. If you're reading a story to find out something about one of the characters, then you'll focus on clues and details that will help you find the answer to your question. You might read very slowly and repeat the process if you don't find the answer the first time you read the story. In focusing on some details, you may not observe or respond to other details as you might have if you were just reading the story to enjoy it.

When you read the story for enjoyment, you will probably read faster. Even so, the rhythm and images might stand out more on this initial reading. You'll probably also look at the story more as a whole than if you're just looking for a particular feature.

3. Here are some examples of purposes you could set for reading the following items:

- a. the cartoons in the newspaper

- for entertainment
- to explore how cartoonists combine visuals and words for effect
- to follow the continuing saga of a particular comic strip

- b. a magazine article about recycling

- out of interest
- to learn more about recycling so that you can make informed choices about products that you want to buy, and so you can learn to be a better recycler
- to find arguments that support your view about the importance of recycling
- to find information for a report you're writing about recycling

- c. an historical novel set in Europe during the Middle Ages

- for enjoyment and entertainment
- to learn what life was like in Europe during the Middle Ages
- to examine how novels are written

## Section 4: Activity 2

1. Based on the title and subtitle alone, it would seem that the article will deal with the benefits of taking medicine and possibly the consequences of not taking medicine.
2. The picture seems to support the original prediction that the article will deal with medicine.
3.
  - a. It is reasonable to assume that the article will cover four main ideas related to the topic of taking medicine because there are four subheadings.
  - b. The main ideas are identified by the following four subheadings:
    - The Cost of Nonadherence
    - A Prescription for Better Adherence
    - Overmedication, Bad Combos and Misuse
    - The Right Stuff

You can probably make a fairly accurate prediction about what sort of things might be discussed under each of these headings.

4. The article mentions that taking too many drugs and taking the wrong combination of drugs can be dangerous or wasteful.

The key words to look for are *dangerous* and *wasteful*. You would have read this information when you skimmed the article because it is located in the first sentence of the first paragraph under the subheading “Overmedication, Bad Combos and Misuse.” When you skim, you should always read the first sentence of each paragraph.

5. Patients don’t take their medication because they think they don’t need it.

This information is in the first sentence of the fourth paragraph under the subheading “Overmedication, Bad Combos and Misuse.”

6. The article mentions the following innovations near the end of the article under the subheading “The Right Stuff”:
  - longer-acting medications
  - injectable drugs
  - home-monitoring devices
  - patches
  - packages that dispense drugs in proper doses

To help locate this information, you could have searched for the key word *innovations*.

7. The writer says that patients should know why they’re taking their medication and then they should make sure to take it.

This information is located in the concluding paragraph, which you read while you were skimming the article.

8. Target: numbers between zero and 100, % sign, per cent  
Answer: 50 per cent

9. Target: person’s name, Dr., capital letters  
Answer: Dr. Frans Leenen

10. Target: capital letters, Pharmaceutical Manufacturers Association of Canada, PMAC, person’s name  
Answer: Judith Erola

11. Target: patient nonadherence, italic or bold type or quotation marks  
Answer: prescriptions not filled or refilled, medication stopped too soon, doses skipped, overdose, incompatible drugs are mixed

12. Target: nonadherence, numbers (numerals or words), \$ sign, dollars  
Answer: billions of dollars
13. Responses may vary somewhat. If your responses vary from those that follow, they might still be appropriate. Discuss your ideas with your teacher or with your study group.
- |                        |                        |
|------------------------|------------------------|
| a. slow and careful    | f. slow and careful    |
| b. rapid or very rapid | g. slow and careful    |
| c. skimming            | h. rapid or very rapid |
| d. scanning            | i. skimming            |
| e. slow and careful    | j. scanning            |

#### Section 4: Activity 3

- Responses will be personal. Did you feel peaceful? quiet? calm? Did you experience other emotions? Did the poem bring back feelings you've felt when absorbed in a good book?
- Examples will vary. The words *quiet* and *calm* were used four and five times respectively. The phrases "the house was quiet" and "the world was calm" were each used three times. Did you notice other examples of repetition?
  - Responses will vary somewhat, but you probably found the repetition calming.
- Responses will vary somewhat. The poem is full of words with which most readers would have peaceful, pleasant, associations. Examples would be
 

|                |           |
|----------------|-----------|
| • house        | • reader  |
| • summer night | • book    |
| • calm         | • scholar |

Note that virtually all the words used in the poem are short, everyday words and that the sentences are simple (and repetitive). The reader needn't struggle at all with the poem; it almost reads itself. Did you notice anything else about the poem's diction?

- Were you able to convey—or even enhance—the poem's mood in your oral interpretation? How did you decide to read it? Quickly or slowly? Gently or abruptly? Did you use a lot of variation in speed, pitch, and volume; or did you find that a steady, uniform delivery best suited the poem's mood?

#### Section 4: Activity 4

- No two readers would likely have identical responses to the same piece of writing because no two readers are exactly alike as people. Each reader has a different background, belief system, knowledge, language use, and so on; so for that reason, you can understand why your perception of a written work will not be exactly like that of your teacher or anyone else.
- Remember, your personal response is just your first response. Taking a second look at a piece of literature or a visual after having thought about it, discussed it with others, and perhaps done some additional reading helps you to understand the work better. It gives you a chance to think about your initial personal response and decide whether there was something that you had overlooked or misinterpreted.

Section 4: Follow-up Activities

Extra Help

1. If you have not done much prereading or postreading in the past, you really should consider doing so from now on. Prereading (skimming the reading material and then thinking about the topic or theme) gets you mentally prepared to read the literature. It starts you thinking about what you'll experience, making predictions, and asking questions. Remember, questioning is a strategy that active readers use to stay focused on what they're reading. Prereading, because it gives you a good idea about what is contained in the literature, can tell you if you've made a good choice of reading material for your particular purpose. Prereading prevents you from wasting your time reading something that will not fulfil your purpose.
- Postreading is a strategy for checking your understanding of what you've read. It is also an opportunity to explore how the literature has affected you intellectually, spiritually, and emotionally. Postreading is an important part of developing a critical response to literature.
2. a. When you skim a textbook, you'd look at the title of the book. You'd read the chapter or unit titles in the table of contents to get an idea about the sorts of things that are in the book. Then you'd turn to each chapter or unit and skim its content focusing on headings, subheadings, pictures, captions, charts and tables, icons, and any highlighted text. You'd also make note of the titles of articles, stories, poems, and so on. You'd read the introductory paragraph and concluding paragraph of each chapter—if there are any; and, if you have enough time, you'd read the first sentence of each of the other paragraphs. If there are questions and activities in the chapters, it is a good idea to read a few of these because they may focus on the main ideas in the chapter.
- b. *In Flight* has three tables of contents.

The **Annotated Table of Contents** on pages 4 and 5 provides the unit titles and the page numbers on which each unit begins. A one-sentence summary describes what each unit is about. Here's an example:

|                                                                                                                                                                             |            |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| <b>UNIT 9 THE ROOTS OF LITERACY</b>                                                                                                                                         | <b>182</b> |
| By reading, thinking, talking, and writing about literacy, you will investigate its importance to individuals and society and its development through childhood experience. |            |

The **Table of Contents** on pages 6 and 13 lists the title of each unit and all of the headings in each unit. Page numbers are provided for the units and headings. See the example that follows:

|                      |            |
|----------------------|------------|
| <b>UNIT 5 QUESTS</b> | <b>114</b> |
| At the Movies        | 116        |
| A Modern Quest       | 118        |
| A Classic Quest      | 128        |
| End Thoughts         | 131        |

The **Literature Contents** on pages 14 and 15 lists the unit titles and all of the pieces of literature in each unit. The page numbers on which the works of literature begin are also listed. The genre of each piece of literature is also identified. Look at the following example:

|                                                    |     |
|----------------------------------------------------|-----|
| <b>UNIT 16 READER RESPONSE</b>                     |     |
| Shenna's Contract (short story) Randy Howard       | 323 |
| The Tragical History of Dr. Faustus (play excerpt) |     |
| Christopher Marlowe                                | 335 |
| The Devel and Daniel Webster (short story excerpt) |     |
| Stephen Vincent Benet                              | 339 |

The writers have organized the information in each of the tables of contents differently so that the information can be easily accessed according to the readers' purpose.

- c. The short story's title is "A Day in the Year 2060." Did you use the Literature Contents beginning on page 14 to locate the titles of short stories that might have something to do with the future? Did you narrow your search by looking at the Table of Contents beginning on page 6 or the Annotated Table of Contents beginning on page 4 to find a unit that seems to deal with the future?
- d. The title of the piece of literature is "Past Imperfect." Did the word "past" in the title of this radio drama script play a role in narrowing your search? Did the picture and margin note about the time machine on page 246 help you decide that this was the piece of literature that you were looking for? Was the picture of the dinosaurs on page 252 a useful clue?
- e. Infoboxes provide summaries, helpful hints, and thought-provoking questions about a variety of topics.
- f. All infoboxes have a blue border. They all have a black-and-white infobox icon in the margin.
- g. There are twenty-two infoboxes. Did you flip through the textbook page by page to find the infoboxes, or did you get the information from the Index of Infoboxes on page 380? If you carefully skimmed the entire textbook, you would have known about this index.
- h. Pieces of literature are printed in yellow boxes. Their titles are blue.
- i. These charts are on pages 50 and 51.
- j. Unit 14 deals with the essay. You'll learn how to plan an essay by following a basic pattern: introductory paragraph, middle paragraphs, and concluding paragraph. This information was contained in the first paragraph of the unit and in the title of the infobox on page 297. You'll also learn about choosing a topic for the essay and writing a thesis statement. This information comes from reading the first sentence of the two paragraphs under the heading "What About It?" on page 299 and looking at the infobox at the bottom of the same page. More specific information about writing the introductory paragraph of the essay is located on page 301; the heading "All's Well That Begins Well" and the title of the infobox on that page provided clues about this content. There is also more information about middle paragraphs; clues about this content can be found by looking at the heading on page 302 and the title of the infobox on page 303. Concluding paragraphs are briefly discussed on page 304; the heading "Last but Not Least" and the first sentence of the paragraph that follows let you know that concluding paragraphs will be discussed. The title of the infobox on page 305 tells you that you'll learn a little more about revising an essay.
- k. Study skills are discussed in Unit 17, which also deals with examinations. What clues from your skimming did you use to find the answer to this question?
- l. There are two units that deal with job-related information; they are Unit 18 entitled "The Resume" and Unit 19 entitled "The Interview."
- m. Unit 15 deals with visual communication such as photography and filmmaking. The title "Lights, Camera, Action" might have helped you find this unit. From your skimming, you probably also remembered the many photographs and the headings relating to photography and lighting.

Enrichment

1.

Your Writing Process

Your Reading Process

| Prewriting                                                                | Prereading                                                                                                     |
|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| You must decide what to write.                                            | You make choices in what you will read.                                                                        |
| Your experience shapes what topic you choose and what you write about it. | Your background influences those choices and the meaning you make when reading.                                |
| Drafting                                                                  | Reading                                                                                                        |
| What you write instructs your further writing.                            | As you read, you are actively involved in making meaning based on what you have already read.                  |
| You encounter surprises, questions, and insights as you write.            | Reading is an active process in which you also encounter insights, questions, and surprises as you read.       |
| Revising                                                                  | Rereading                                                                                                      |
| You make changes in your writing to clarify meaning.                      | Rereading involves reconsidering your initial meaning as you learn more about the text and examine it further. |

2. Your answer here will be personal and will depend on the story you choose. For example, you may find that a story you enjoyed as a child no longer seems as substantial or exciting now that you are more mature. It may, for example, strike you as completely unrealistic, with little in the way of insights about life. On the other hand, you may find that a story you once enjoyed still appeals but for different reasons. You may now, for example, be able to appreciate the author’s use of language and the ability to describe a scene or to realistically capture the thinking process of a child. What did you find?





